













# ROYAL ACADEMY PICTURES

1905

ILLUSTRATING

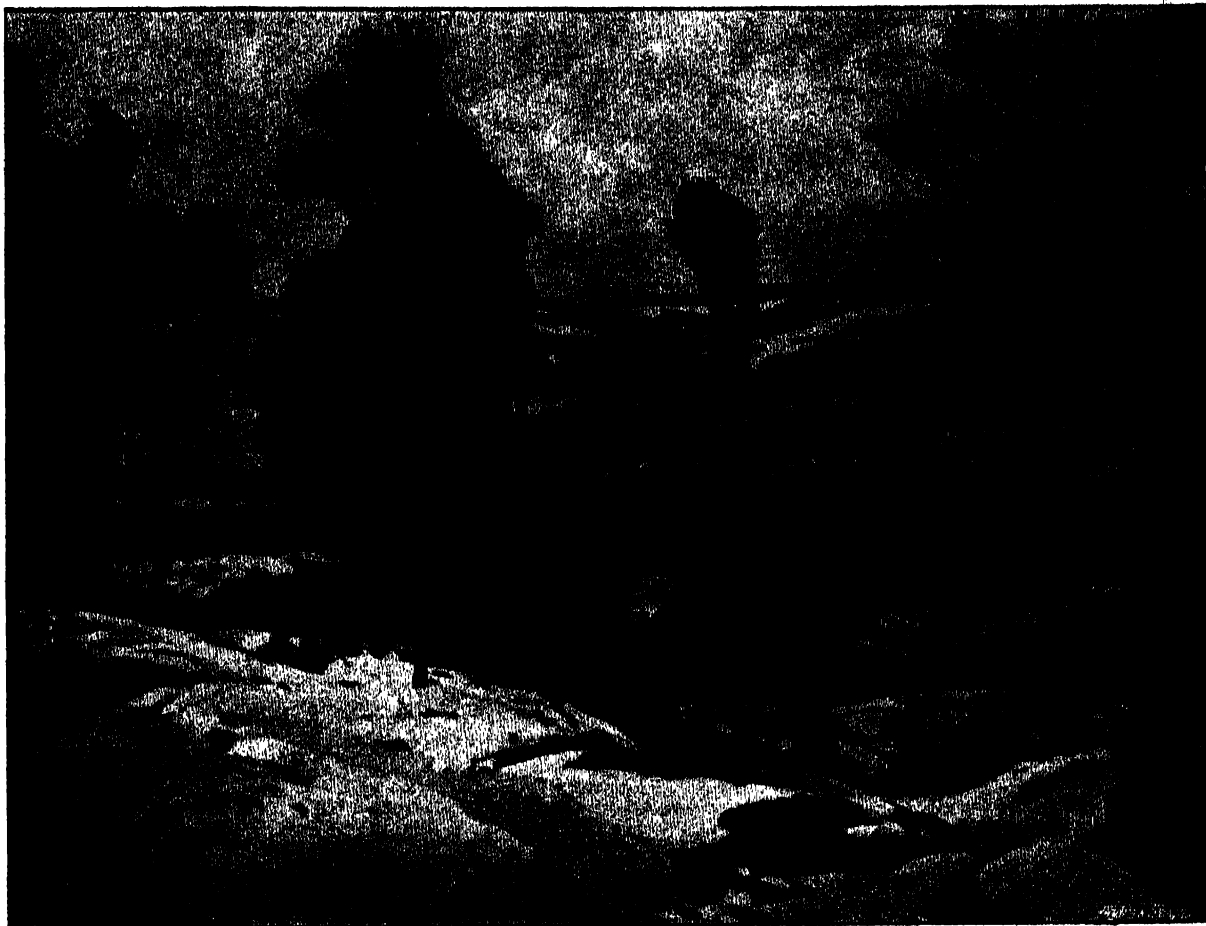
THE HUNDRED AND THIRTY-SEVENTH EXHIBITION OF THE ROYAL ACADEMY



CASSELL AND COMPANY, LIMITED

*LONDON, PARIS, NEW YORK & MELBOURNE*





EARLY WINTER MORNING.

ELMER SCHOFIELD.

45 x 60

## INTRODUCTION.

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IN spite of recurrent waves of criticism and of protest, and notwithstanding acrid effervescence in certain sections of public opinion, the Royal Academy proceeds placidly on its way, content to represent to the best of its ability the Art of England in its present-day development. For the Royal Academy stands for that kind of work which depends not on the kind of training which consists only in the handling of colours and of the brush, but on the training of the schools, on the scientific grounding which is so often missed in otherwise charming compositions. Poetry, whether in Art or Literature (declares the Academy), must have not syntax only—it must have grammar; and it is the grammar which is so frequently ignored in those loudly applauded works which we are compelled by our duty to disapprove.

In this spirit, rightly or wrongly, many of the expressions of art which are generally supposed to illustrate latter-day tendencies are turned back from Burlington House; and the artistic public is boldly left to choose between art based more or less on tradition as exhibited here, and the “modernity” amply displayed in other institutions. Academicians, say their critics, are fettered by their own training, and by trusting too much to rule are apt to lose their eye for the more delicate and poetic qualities of art. Whereto reply is made, that the “new expressions” are too often, not art, but artifice, not originality, but eccentricity, more or less conscious and deliberate; that in the cultivation of these “newer” methods painters and sculptors are moved less by knowledge than by whim and feeling, and that in the adhesion to this new style they choose the easier path, avoiding difficulties instead of conquering them, seeking to cover lack of solid excellence with vain and empty individuality, empirical art-science, and superficial facility and dexterity.

This is not the place for the discussion of the correctness of either view; but the visitor to these galleries, and the reader who examines the pages of this volume, will allow that the

Academic contention has produced work as fine as he could wish to see. In the section of portraiture several masterpieces have been added to the British school, and the landscape and other classes include admirable examples of the painter's art. "Subjects," which look so well in photographic reproduction, are this year not many—partly, no doubt, because they cost so much to produce, and the sale of them in these hard times is so uncertain; partly, because "subject" is somewhat out of fashion now. For it has come to be widely held that subject is "literary," and what is literary is not natural material for art—an easy saying, retort the opponents of the doctrine, for those who will not trouble to think. And so the pendulum swings; and as it swings, the clock of Time ticks on until it sound the coming of the next prophet in art, when new principles and old shall once more strike together, though with a different note; and out of the clash and stress of opposing forces the world of art, with its workers and its students, shall be forced round and onward. And such is the story of Art Progress.

It will be seen from these pages that the chief interest of this year's Academy exhibition lies in the portraiture and landscape, which, after all, may be said to be the two most living and sincere branches of art in Great Britain. State portraits and ceremonial portraits—*portraits d'apparat*—are prominent, and while the leaders maintain the prestige of the British school, a few men almost unknown make a striking first appearance. In landscape there are fewer surprises and fewer brilliant successes; yet the subtle and healthy appreciation of nature and its beauties is seen on all sides. There is less effort than ever to realise nobly the nude, success in which raises the achievement of art to its highest plane; and in no case does religious-painting—which surely should not be subject to mere vogue—attain a truly lofty level. Marine-painting, too, has fewer exponents than might be expected from an island race; still, a few examples are of extraordinary force. The section of sculpture, while arousing no unusual enthusiasm, presents an average of merit which thirty years ago would have made a prodigious sensation, for in fancy, execution and taste it is enormously in advance of anything that could then have been imagined.

The whole exhibition, then, is entirely worthy of the art of the country, and its highest average is faithfully and even flatteringly represented in ROYAL ACADEMY PICTURES, which, now for the eighteenth consecutive time, sets on record the national achievement of the year.

M. H. SPIELMANN.

## NOTES.

THE CUP OF TANTALUS (*see Frontispiece*). By Sir Edward J. Poynter, Bart., P.R.A. The Greek myth of Tantalus, King of Lydia, it will be remembered, is referred to by Homer, Pindar, Euripides, and others. For his sins of theft, cruelty, and impiety—as variously stated—Tantalus was punished in hell with an insatiable thirst. To add to his torture he was placed up to the chin in a pool of water, which flowed away as soon as he attempted to drink it. Over his head, too, was a bough richly loaded with luscious fruit, which eluded all his attempts to reach it. This pleasing little work by Sir Edward Poynter playfully alludes to the old story.

TRAFALGAR, 2.30 P.M., OCTOBER 21ST, 1805 (*see p. 5*). By W. L. Wyllie, A.R.A. The ships depicted at this critical moment of the battle, taken from left to right, are "*Neptune*," "*Belleisle*," "*Euryalus*," "*Royal Sovereign*," "*Santa Anna*," "*Victory*," "*Fougueux*," "*Temeraire*," "*Redoubtable*," "*Thunderer*," "*Defence*," "*Prince*," "*Pickle*," "*Britannia*," "*Leviathan*," "*Bucen-taure*," and "*Santissima Trinidad*."

ARIADNE DESERTED BY THESEUS (*see p. 12*). By Herbert Draper. The story of Ariadne, daughter of Minos, King of Crete, and of her love for Theseus, whom she enabled to escape from the labyrinth and the dreaded Minotaur, is one of the most pathetic of Greek mythology. She fled with Theseus from Crete to Naxos, and after a time was abandoned by her faithless hero, who sailed away to Athens and the kingdom to which he was heir. According to some writers Ariadne, in her distress, hanged herself; but according to others she found consolation in the wooing of Bacchus, who bestowed upon her a crown of seven stars, which after her death became a constellation in the heavens.

**ST. AGNES IN PRISON RECEIVING FROM HEAVEN THE "SHINING WHITE GARMENT"** (*see p. 23*). *By F. Cadogan Cooper, A.R.W.S.* St. Agnes was an Early Christian maiden of Rome, remarkable for her beauty and piety. At the age of fourteen she attracted the attention of the heathen Prefect of the City, who became enamoured of her beauty. Because of her resistance to his advances, the girl was denounced as a Christian, dragged to "a place of infamy" and subjected to degrading influences, and stripped of her garments by the soldiery. In response to her prayers, her hair, which was already beautiful, became as a veil which completely covered her, so that those who beheld her were seized with awe. Whilst in prison a "shining white garment" was brought her by a Heavenly messenger, and in this she robed herself. Several attempts were made to put her to death, which were frustrated by miraculous intervention; but eventually she suffered martyrdom by the sword. Her attributes as a saint are a white robe, a lamb, and a martyr's palm. The full story of the legend of St. Agnes may be read in Mrs. Jameson's "Sacred and Legendary Art."

**A LIGURIAN MILL-RACE** (*see p. 55*), and **SELLING ORANGES IN LIGURIA** (*see p. 89*). *By H. H. La Thangue, A.R.A.* Liguria, the scene of several of this artist's pictures, is the maritime compartment of North-West Italy, of which Genoa is the chief city.

**GRASMERE RUSHBEARING** (*see p. 97*). *By Frank Bramley, A.R.A.* The following account of this old custom is contained in the *Grasmere Parish Magazine* for 1890. "The custom of strewing churches and halls with rushes was a common one in olden times, when Mother Earth served for flooring, and stone pavings were rough at the best. Annually in the parish churches the rushes were laid anew on the Dedication Festival, which was the great village 'Feast' of the year. The rushes, after being gathered, were borne in procession through the town, with strains of sacred music and other manifestations of religious joy. The church was then strewn and made fresh and bright for another year." The ceremony takes place on the Saturday after August 5th, St. Oswald's Day.

**"GRISELDA"** (*see p. 111*). *By G. A. Storey, A.R.A.* "Patient Griselda" is the title of the last of the stories of Boccaccio's "Decameron." It relates that the Marquis of Saluzzo, when prevailed upon to marry, chose for his wife a humble country maiden. After she had borne him two children, "a strange humour entered into his brain . . . he would needs make proof of his fair wife's patience." He feigned to kill her children, and finally sent her away to her father's home with but a smock for a covering. When his daughter was twelve years of age he had her brought home with the announcement that she was his new bride, and summoned Griselda to prepare the palace for her—which the patient creature did without murmuring, and actually welcomed her as her lord's spouse. The marquis stayed his fooling at this point, revealed it all to Griselda, whom he restored to her proper dignity. Mr. Storey's picture represents Griselda at the moment when the Marquis is coming to espouse her. She has gone to the well to fetch water, and has set down her pail to watch the cortège of the Marquis, of whose errand she has no idea.

**LA REINE CLOTILDE** (*see p. 127*). *By T. C. Goltz.* Clotilda, daughter of Chilpéric, King of Burgundy, is reputed to have lived from 475-545 A.D. She married Clovis, King of the Franks, after escaping from the clutches of her uncle, Gundebald, the murderer of her father, mother and brothers, and effected the conversion of her husband to Christianity. To avenge Clotilda's family Clovis declared war on Gundebald, whom he defeated and made his tributary. At the death of Clovis the quarrel was renewed by his three sons, at the instigation of their mother, and the ensuing war resulted in the absorption of Burgundy in the Frankish Empire. Clotilda eventually retired to the austerities of a religious life at Tours. She was buried in the church of St. Genoviève at Paris, and was canonised by Pope Pelagius I.

**THE MORNING OF SEDGEMOOR** (*see p. 138*). *By Edgar Bundy, R.I.* At Sedgemoor, the marshy district near Bridgewater, in Somersetshire, was fought the battle between four thousand troops of King James II. and eight thousand undisciplined followers of the Duke of Monmouth, on the 6th July, 1685. The wretchedly armed peasantry were utterly defeated, and slaughtered to the number of nearly two thousand. A vivid description of the fight is given in Blackmore's "Lorna Doone," and more recently by Sir Conan Doyle in "Micah Clarke," both largely based on Macaulay's "History."

**VENUS, LAMENTING THE LOSS OF ADONIS, TRANSFORMS HIM INTO A FLOWER** (*see p. 161*). *By G. A. Storey, A.R.A.* Adonis, the son of Cinyras, by his daughter Myrrha, was the favourite of Venus. Fond of hunting, he was cautioned by her against hunting wild beasts for fear of injury

and death. The warning was disregarded, and a bite from a boar which he had wounded proved fatal. Venus, after mourning his death, changed him into a flower—the anemone. Mr. Storey has followed King's translation of Ovid, and adopted the following lines to interpret his picture:—

" . . . . Thou shalt not lack,  
Adonis, such eternal monument  
Of love, as love can give . . . ."

ENDYMION (*see p. 149*). By *A. Bertram Pegram*. Mr. Pegram has been inspired by Keats's poem on the myth, and his group was suggested by the lines towards the end of the poem:

" . . . . and knelt adown  
Before his goddess, in a blissful swoon."

"DIXISTI" (*see p. 155*). By *Oswald Moser*. *Matthew*, xxvi. 21, 22: "And as they did eat he said, Verily I say unto you that one of you shall betray me. And they were exceeding sorrowful, and began every one of them to say unto him, Lord, is it I?"

LADY HAMILTON'S LAST SITTING TO GEORGE ROMNEY (*see p. 169*). By *Fred Roe*. This incident is narrated in a letter from Romney to Hayley, dated August 29th, 1791, which is contained in Jeaffreson's "Historical Biography of Lady Hamilton." The passage is as follows: "She seemed more friendly than she had been . . . and I was very successful with the picture . . . for it is thought the most beautiful head I have painted of her yet . . . I was afraid I should not have had power to have painted any more from her; but since she has assumed her former kindness my health and spirits are quite recovered." Shortly after this Emma Lyon—as she then was—married Sir William Hamilton.

THE CHANTREY PURCHASES. Four works have been acquired by the President and Council from the Academy Exhibition, viz.—"The Morning of Sedgemoor," by Mr. Edgar Bundy, R.I. (*see p. 138*). "The Black Mountains," by Mr. J. Aumonier, R.I. (*see p. 20*). "St. Agnes in Prison receiving from Heaven the Shining White Garment," by Mr. F. Cadogan Cowper, A.R.W.S. (*see p. 23*); and "Autumn in the North Country," by Mr. E. Harrison Compton.



"WHEN ALL THE WORLD WAS YOUNG."

FRANK O. SALISBURY.

40 x 50

# ROYAL ACADEMY PICTURES, 1905.

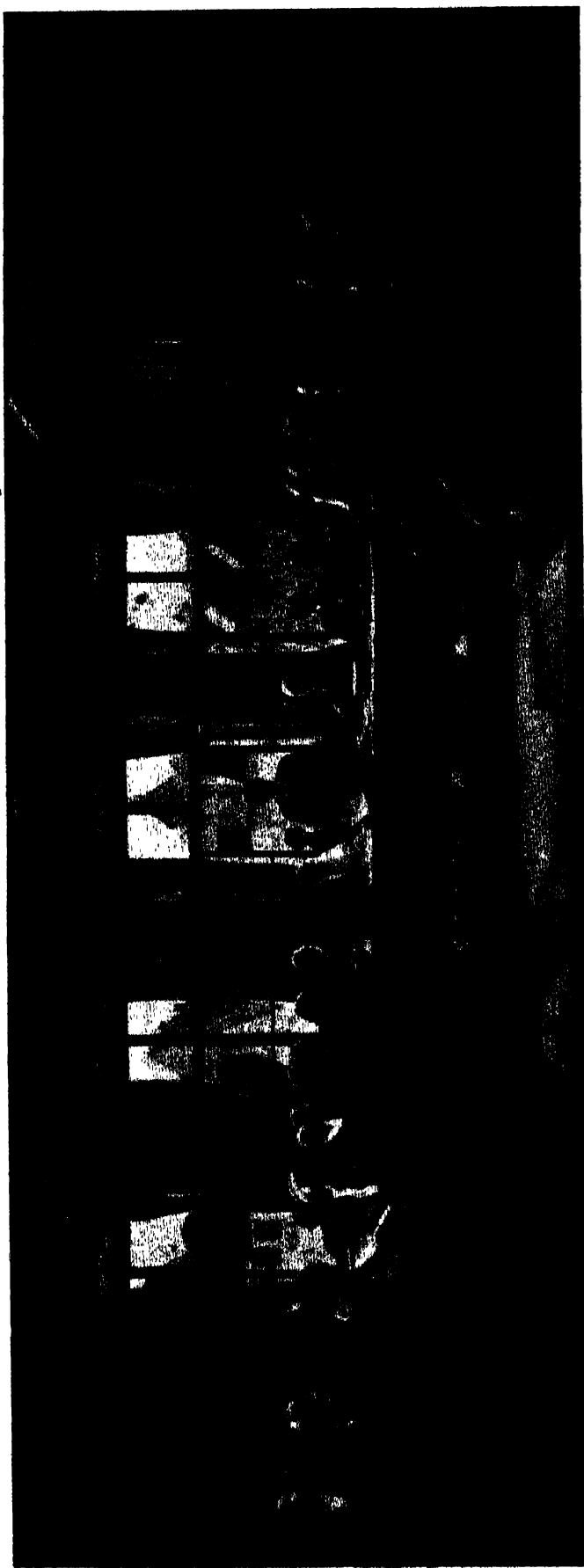
## PART I.



LOST, OR STRAYED.

BRITON RIVIERE, R.A.



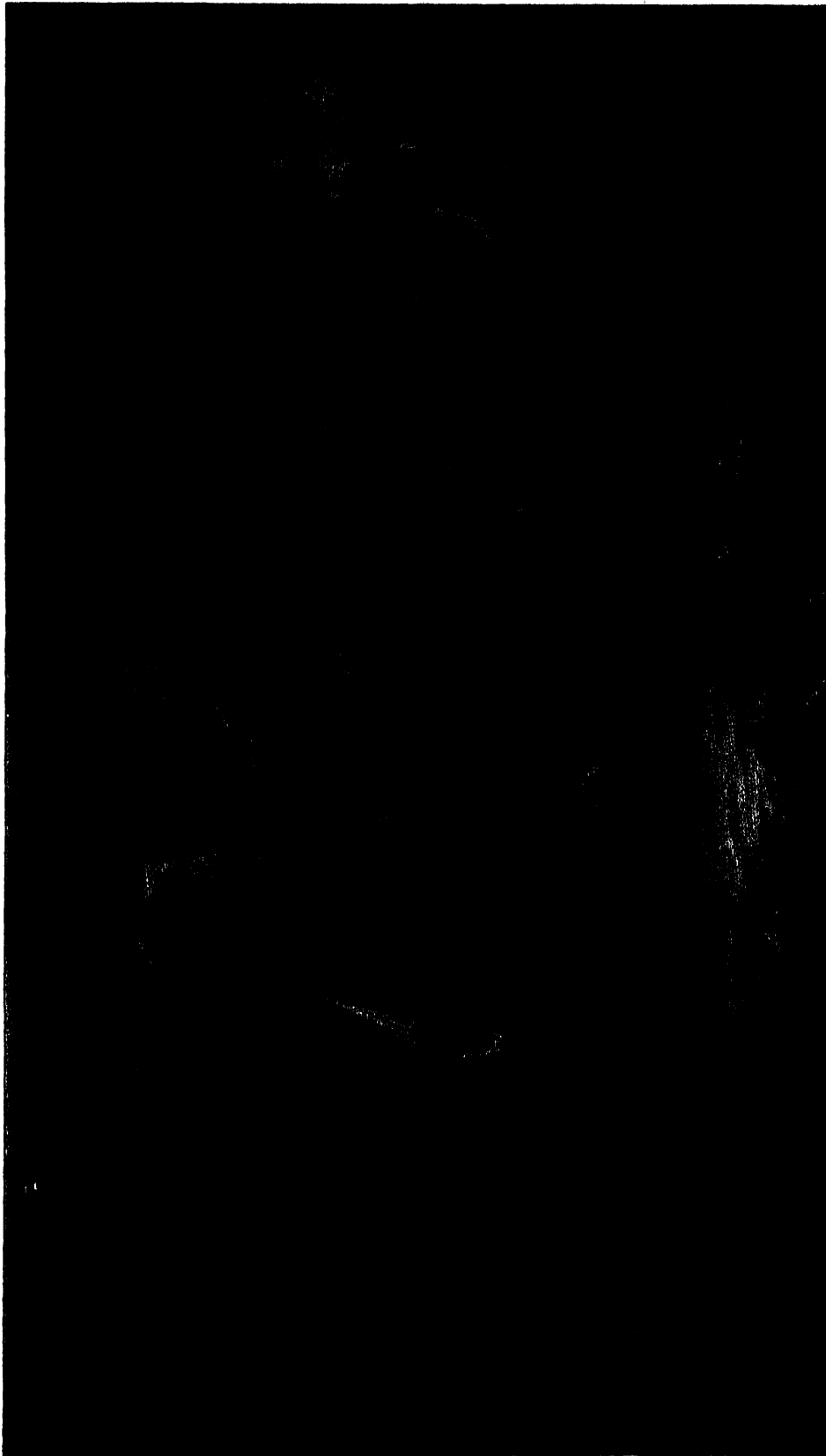


8 Ft. x 24 Ft.

**COMMUNAL SITTING OF THE BURGHERS  
OF LANDSBERG (BAVARIA)**

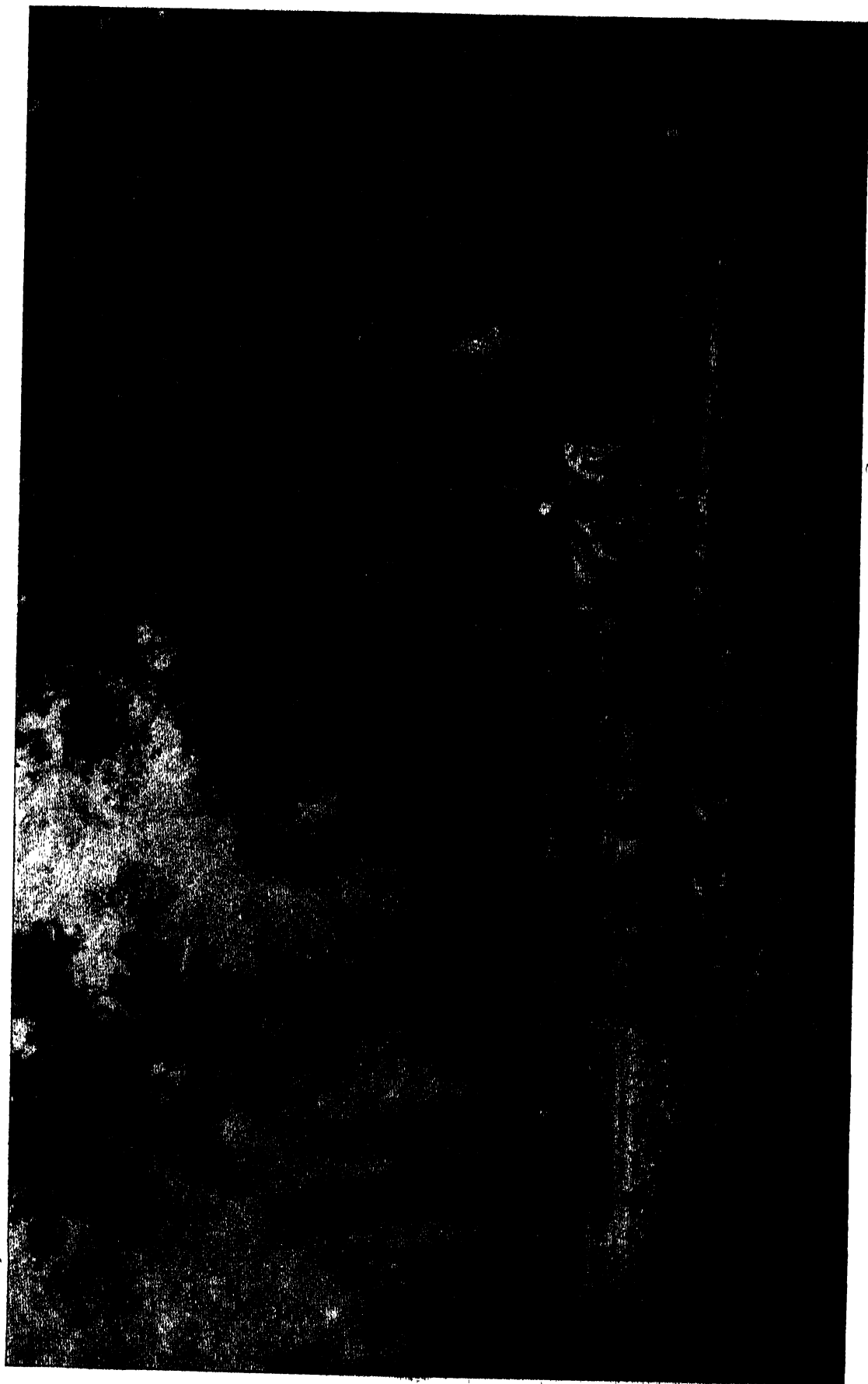
*Gift of the Artist to the Town Hall.*

H. VON HERKOMER, R.A.



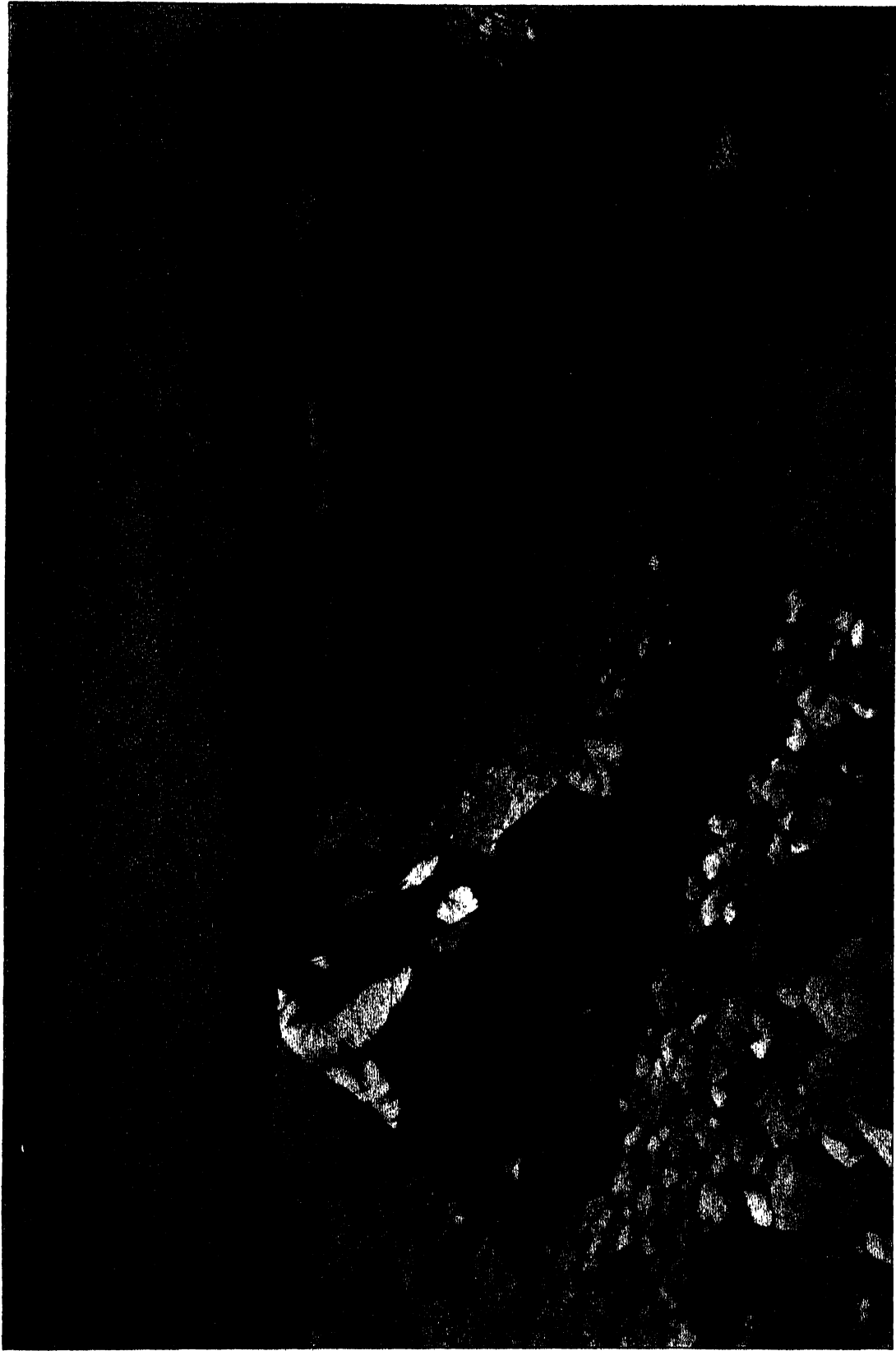
60 r 108

TRAFALGAR.  
W. L. WYLLIE, ARA  
(By Permission of the Art Union of London.)



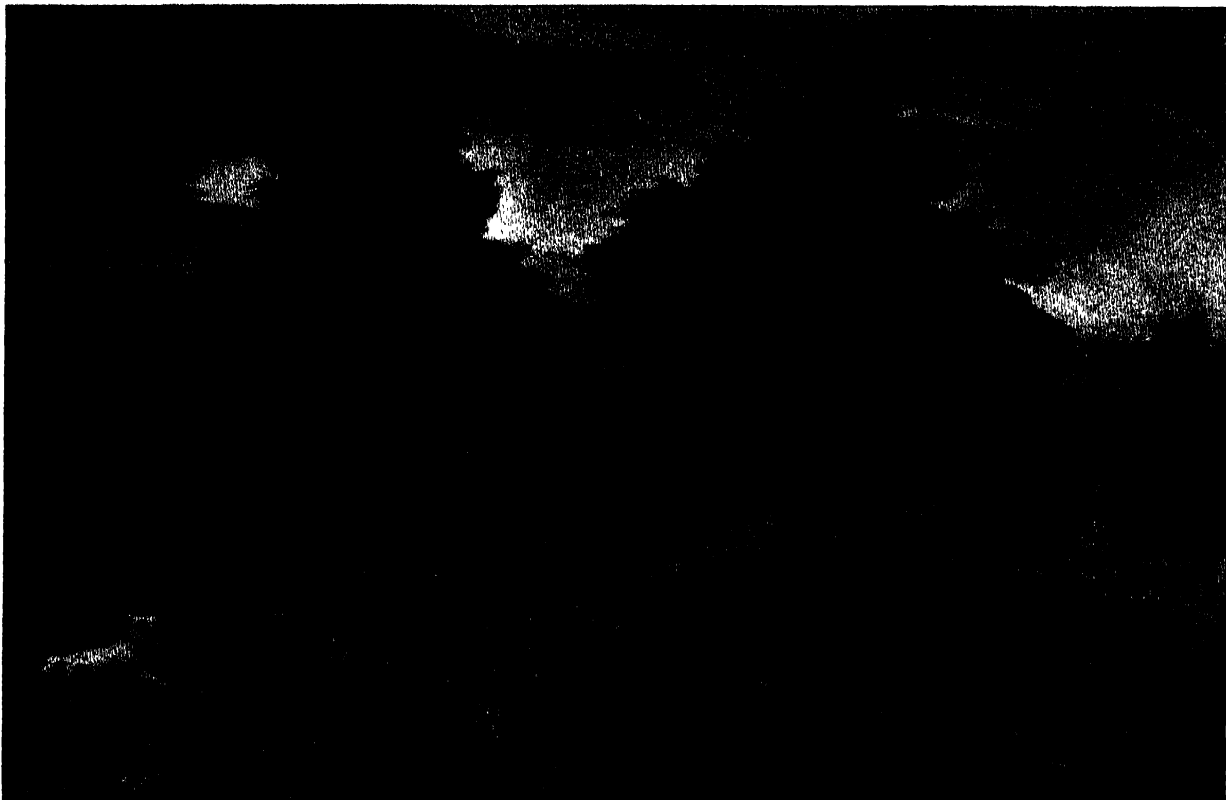
RDY

"AUTUMN GLORY"  
F. SPENLOVE-SPENLOVE



40 x 55

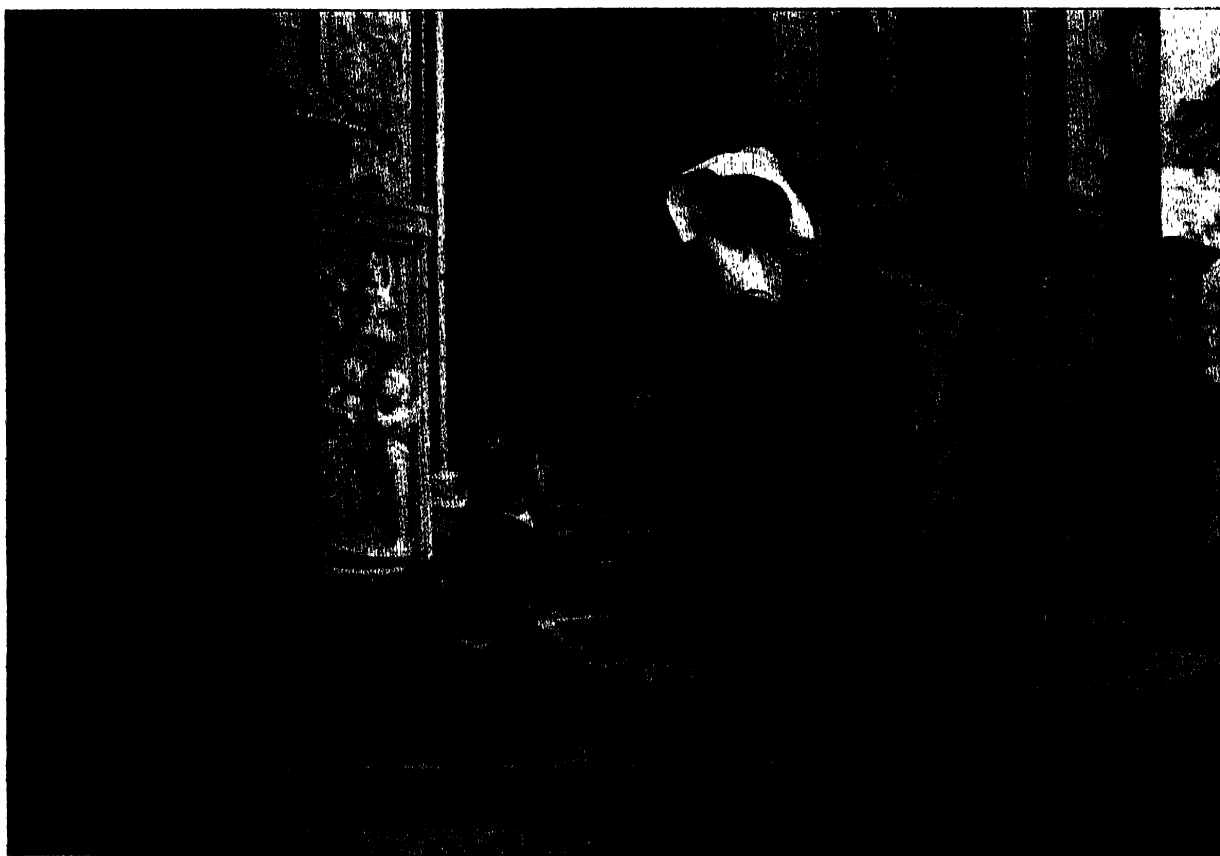
ALONE.  
CHARLES M. PADDAY.



LOST AND FOUND.

24 x 36

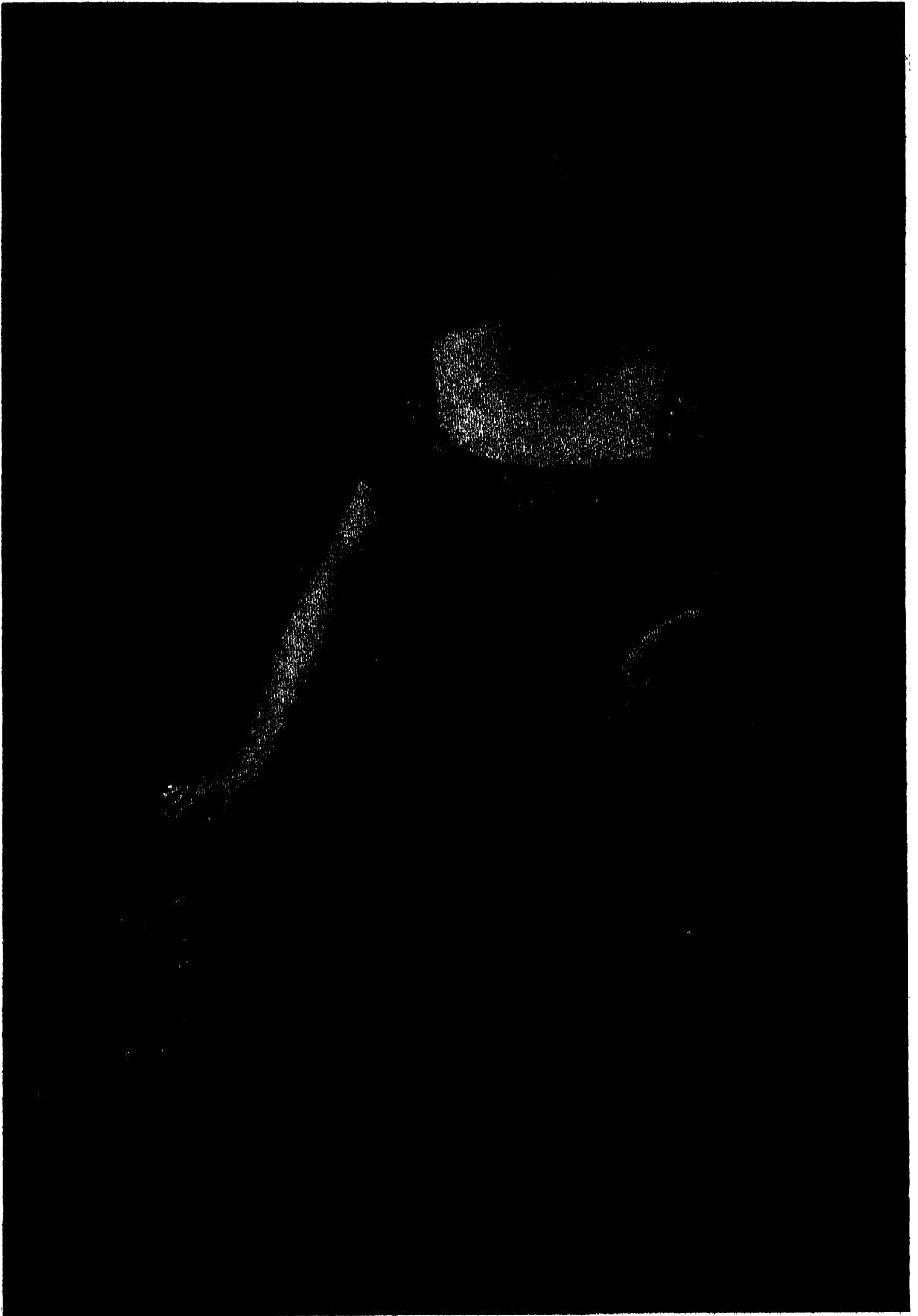
JAMES SANT R.A.



CHARITY.

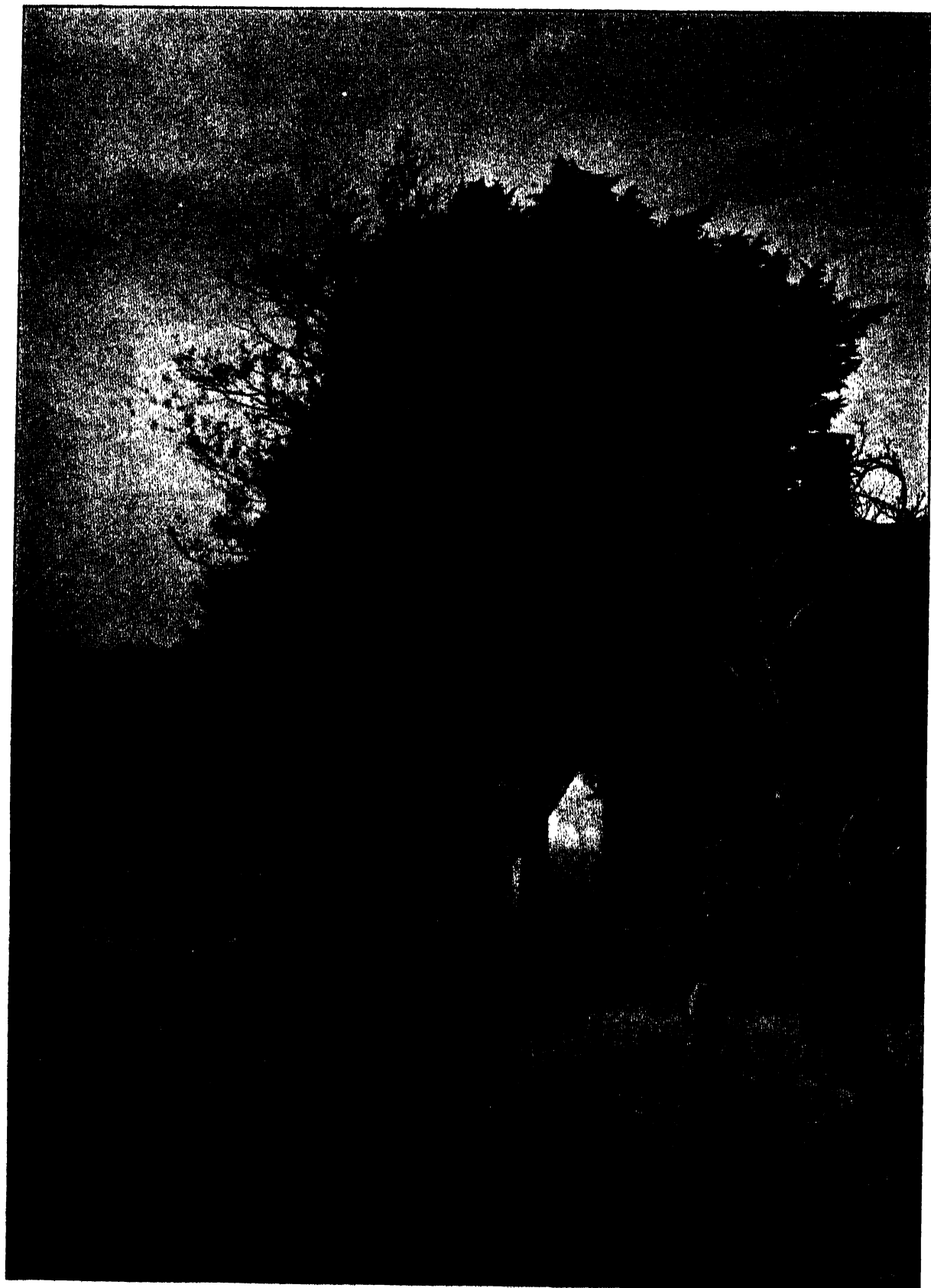
30 x 42

F. W. W. TOPHAM, R.I.



MRS. LAURENCE GUILLEMARD.

HON. JOHN COLLIER.



THE STREAM OF OUR VALLEY.  
FRANK WALTON, R.I

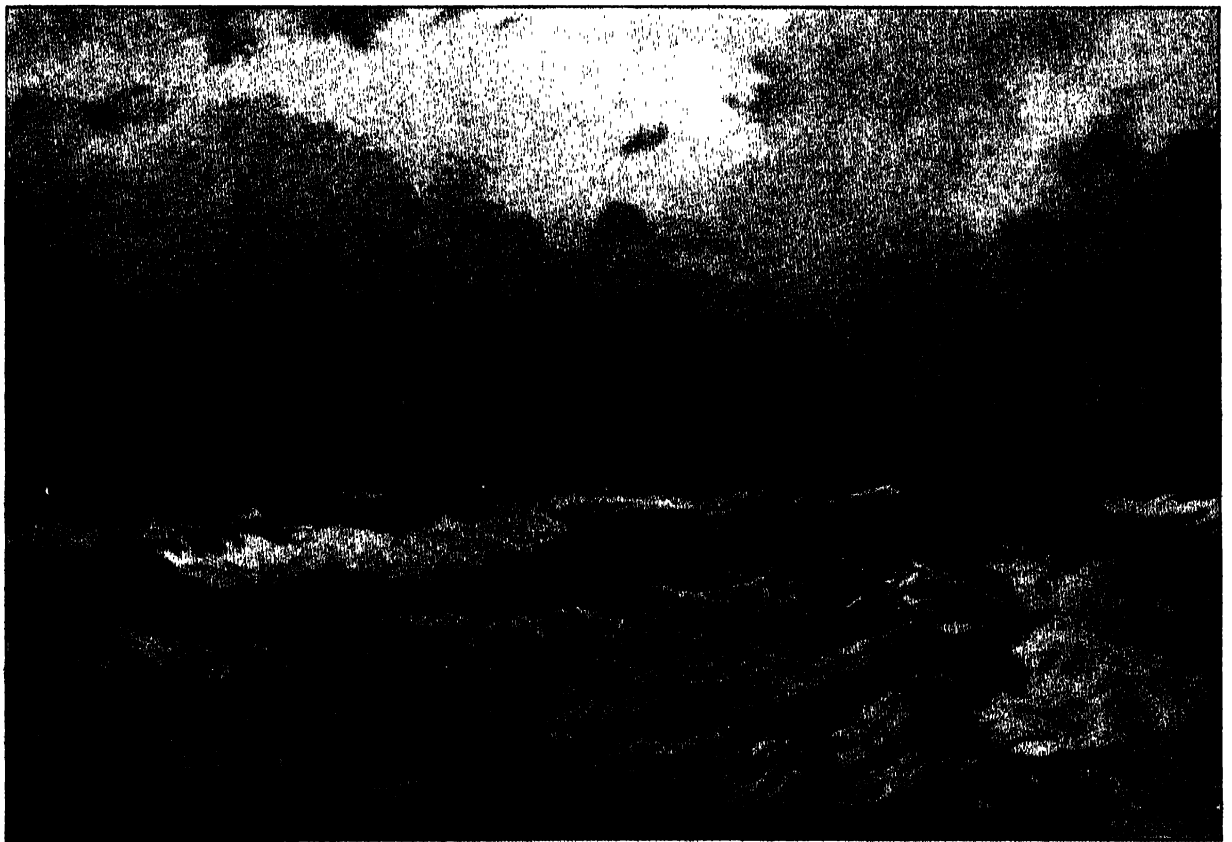
48 x 36



THE WIDOW.

48 x 72

T B KENNINGTON.



WINTER GALE ON THE CORNISH COAST.

48 x 72

JULIUS OLSSON.



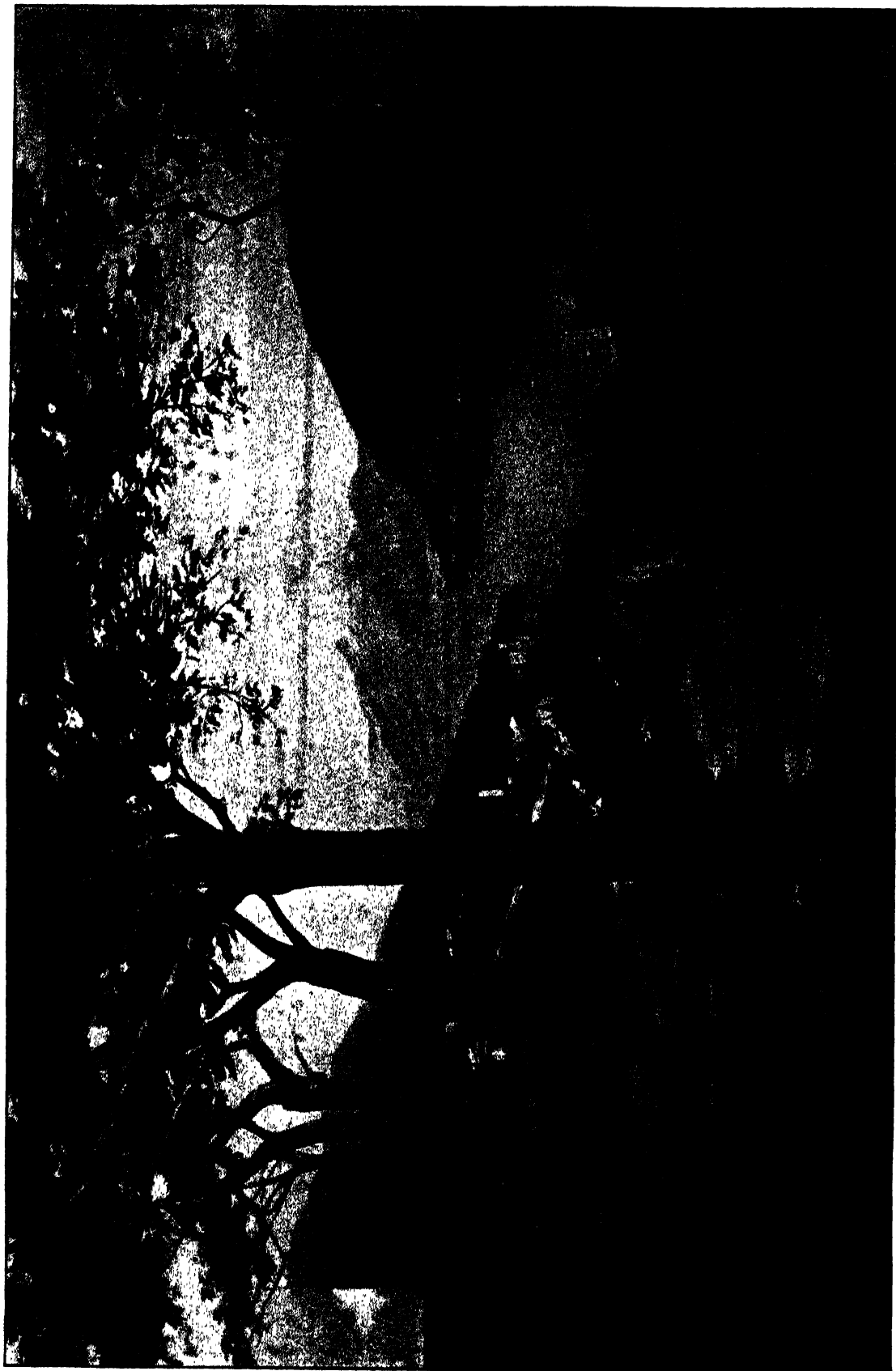


ARIADNE DESERTED BY THESEUS.  
HERBERT DRAPER

45 x 79



THE N MING DE ON HE CORNISH COAST  
B. W. LEADER, R.A.



IR NA- E OF COMO.  
MAC' RA



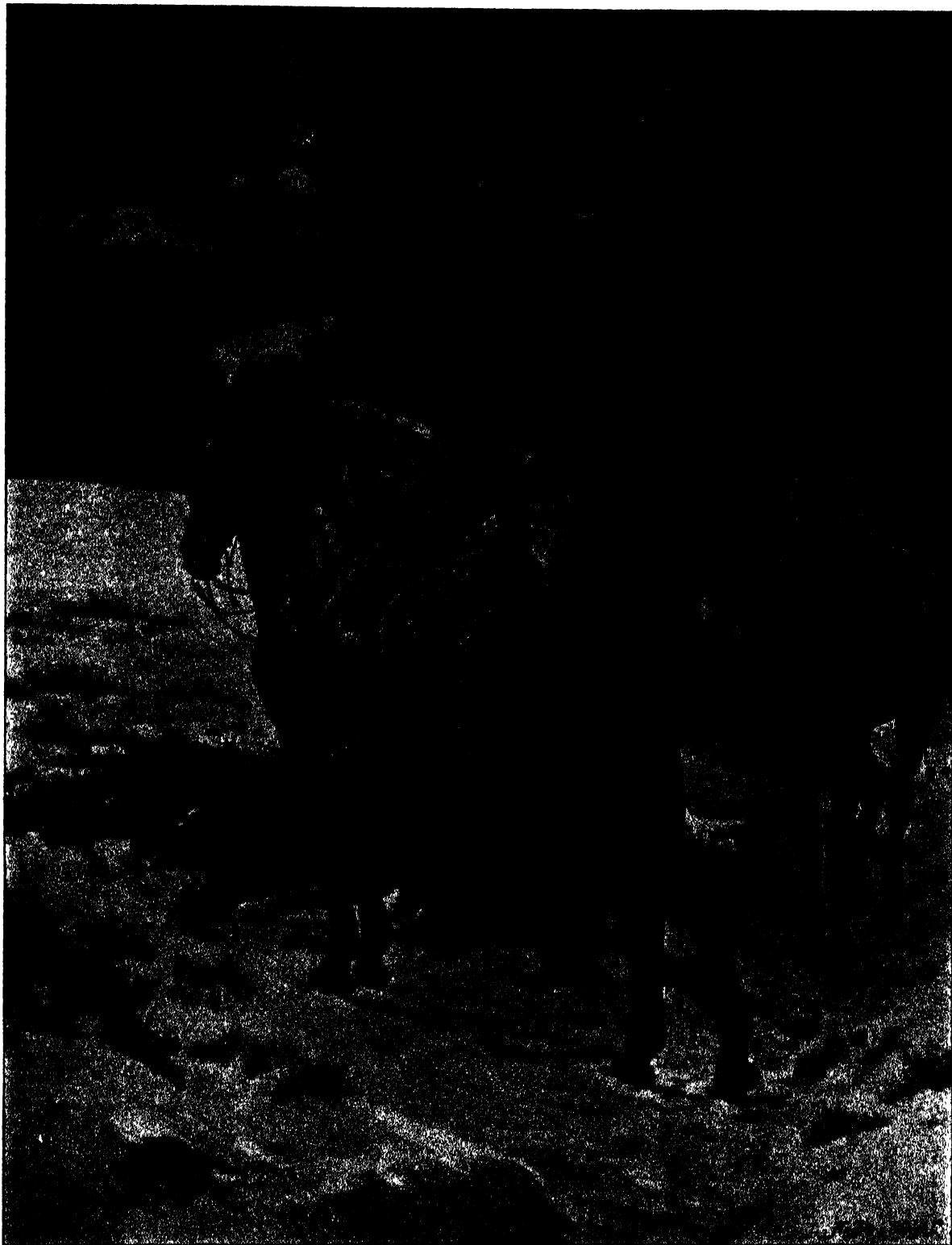
A SUSSEX ORCHARD.  
H. H. LA IGUE, A.R.A.



A DRUMMER BOY, DETTINGEN, 1743.

*Figure for the Memorial to the King's Liverpool Regiment.*

W GOSCOMBE JOHN, A.R.A.



SCOUTS.

W. B. WOLLEN, R.I.

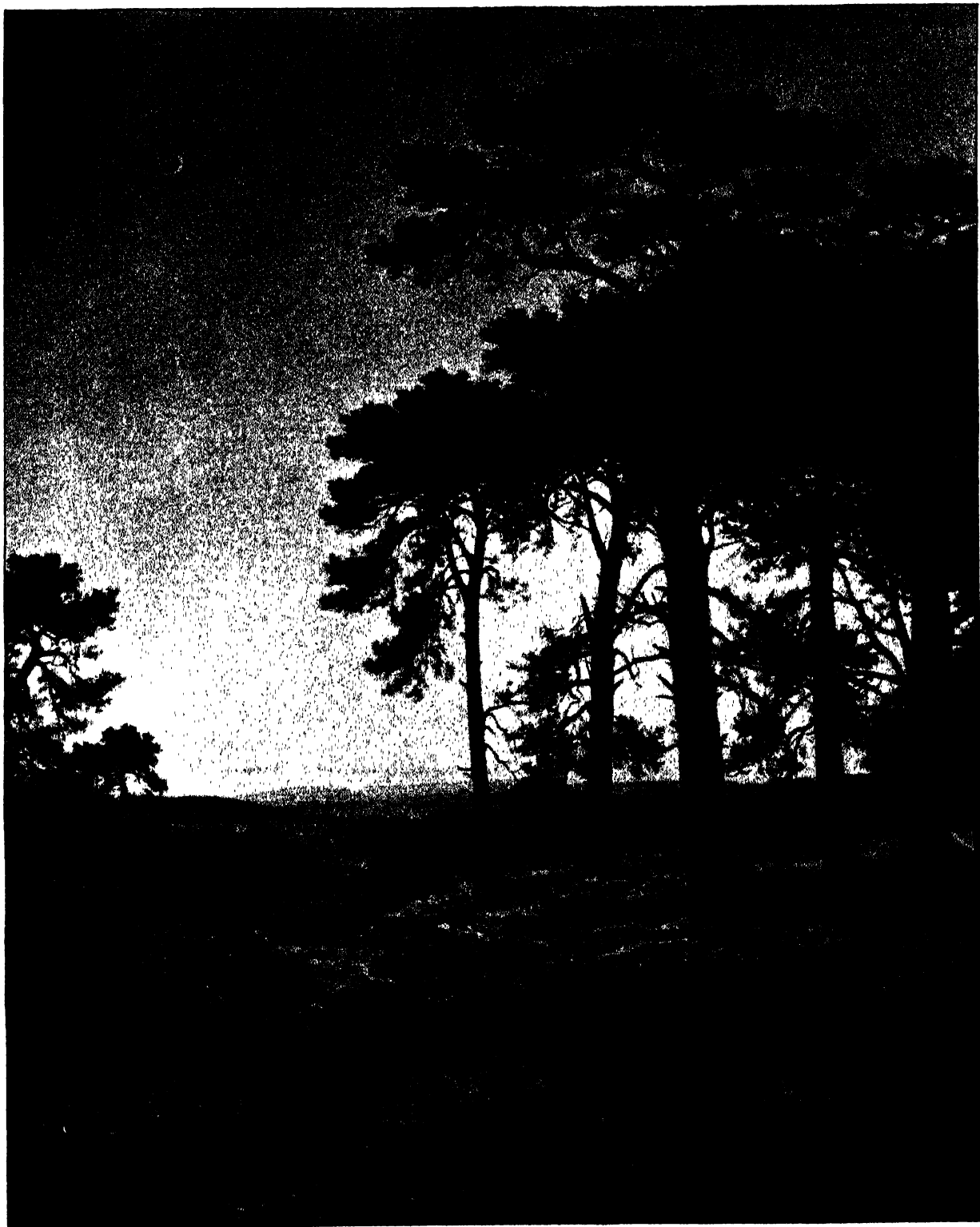
57 x 41



"I MARK ONLY SUNNY HOURS."

MOUAT LOUDAN.

80 x 72



THE EVENING HOUR.

B. W. LEADER, R.A.

60 x 48





48 x 72

THE BLACK MOUNTAINS.  
J. AUMONIER, R.I.



CAIN.  
F. DERWENT WOOD.

5 FT HIGH



RANDALL THOMAS DAVIDSON, LORD  
ARCHBISHOP OF CANTERBURY  
*Presented to Trinity College, Oxford, by the Archbishop's  
College Friends and Contemporaries*

JOHN G RIVE

51 x 44



HE  
E  
IM

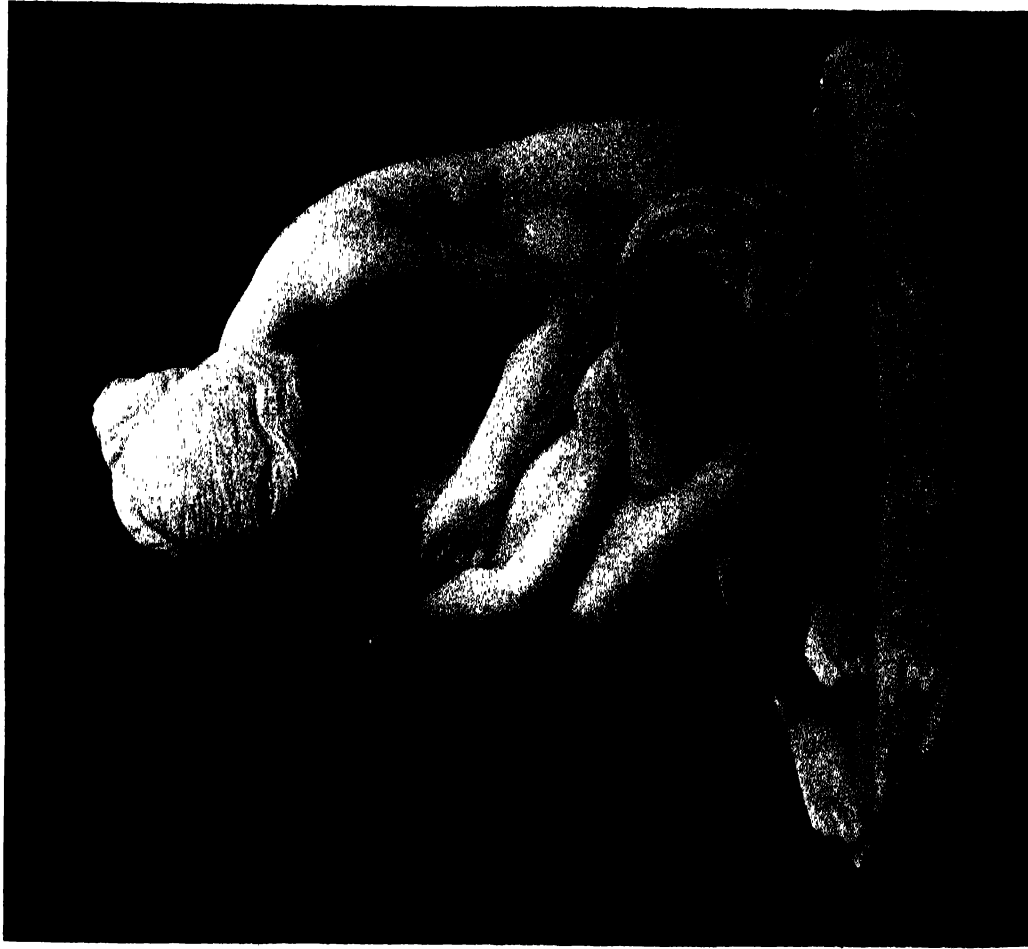


30 x 18

ST AGNES IN PRISON RECEIVES FROM HEAVEN THE  
"SHINING WHITE GARMENT."

FRANK C. COWPER, A.R.W.S

(By Permission of Frederick M. Fy, Esq.)



2 FT HIGH

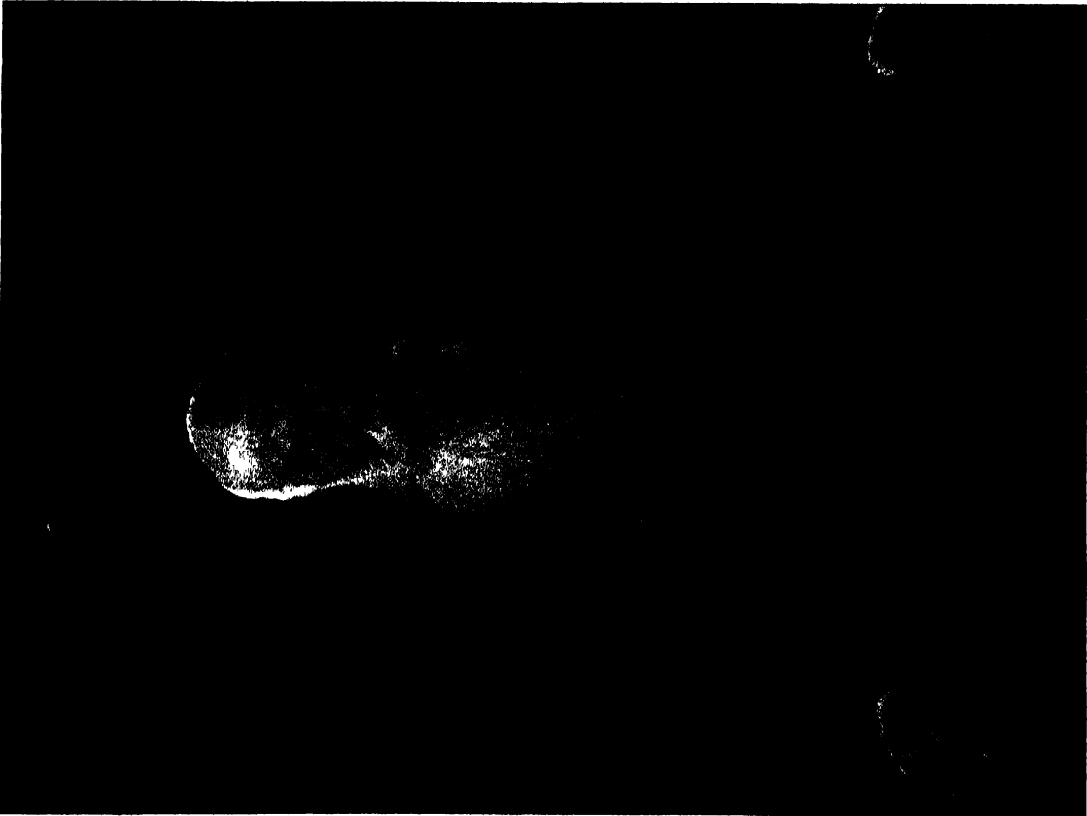
SISTERS (Marble).  
E. ROSCOE MULLINS.



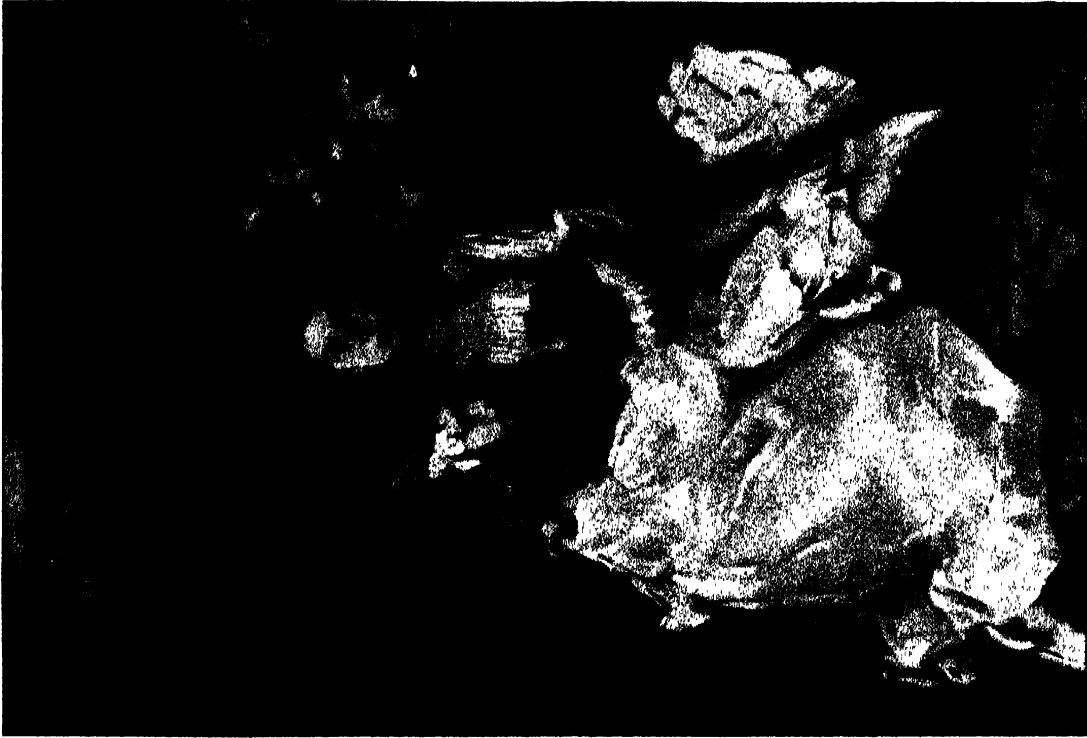
12 x 18

"FOR HE HAD SPOKEN LIGHTLY  
OF A WOMAN'S NAME."

JOHN A. LOMAX

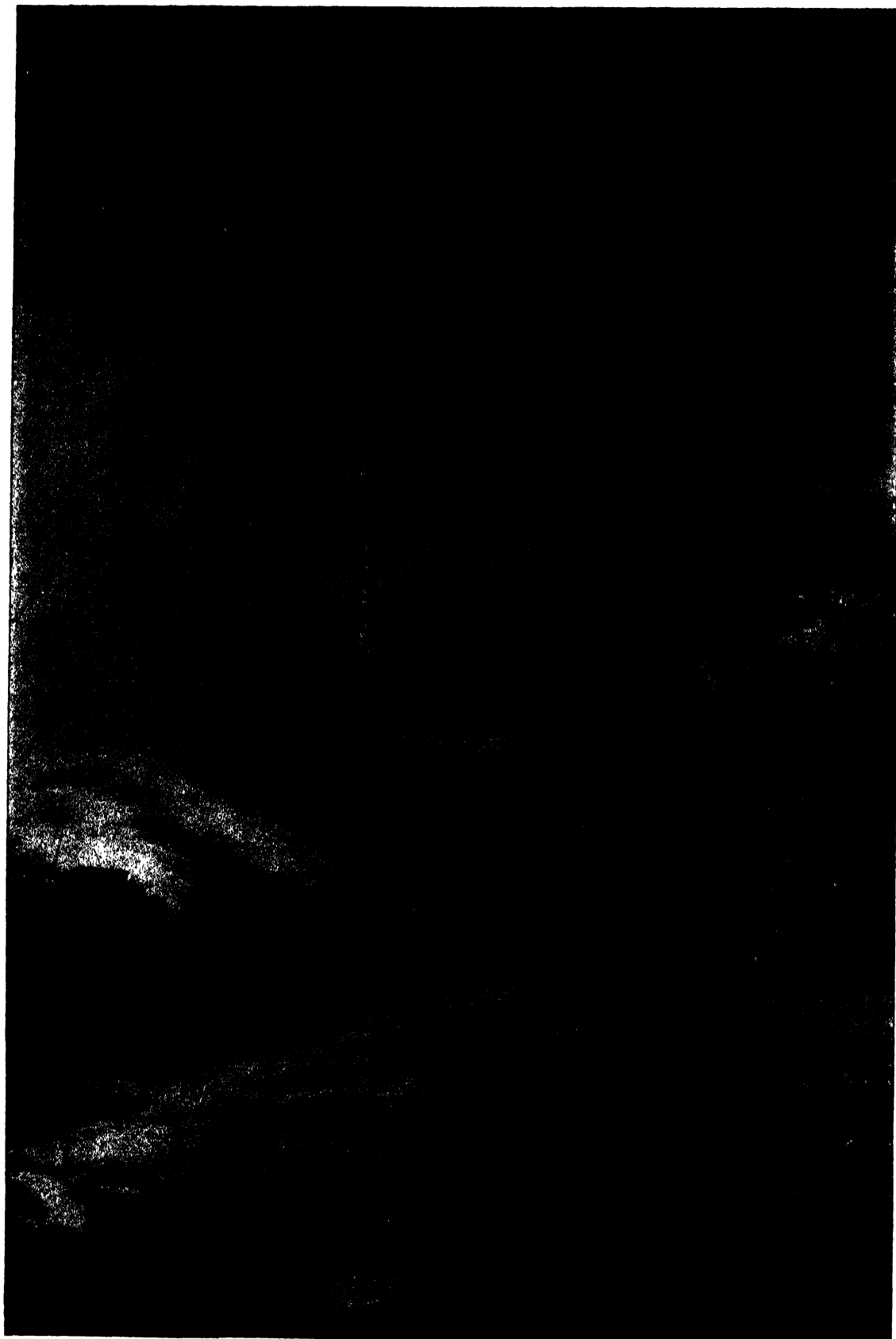


HIS HIGHNESS THE DUKE OF SAXE-MEININGEN.  
HUBERT VON HERKNER, R.A.



CELIA AND JOAN.  
J. YOUNG HUNTER.

40 x 28



A WINTER MORNING, AVIEMORE.  
J. MACWHIRTER, R.A.

48 x 36



REST AND GOSSIP BY THE WAY.  
HORACE FISHER.

49 x 31





THE LOITERERS  
YEEND KING, V.P.R.I.

68 x 48



HILDA AND MARGARET, DAUGHTERS OF  
PROF. POULTON, F.R.S.

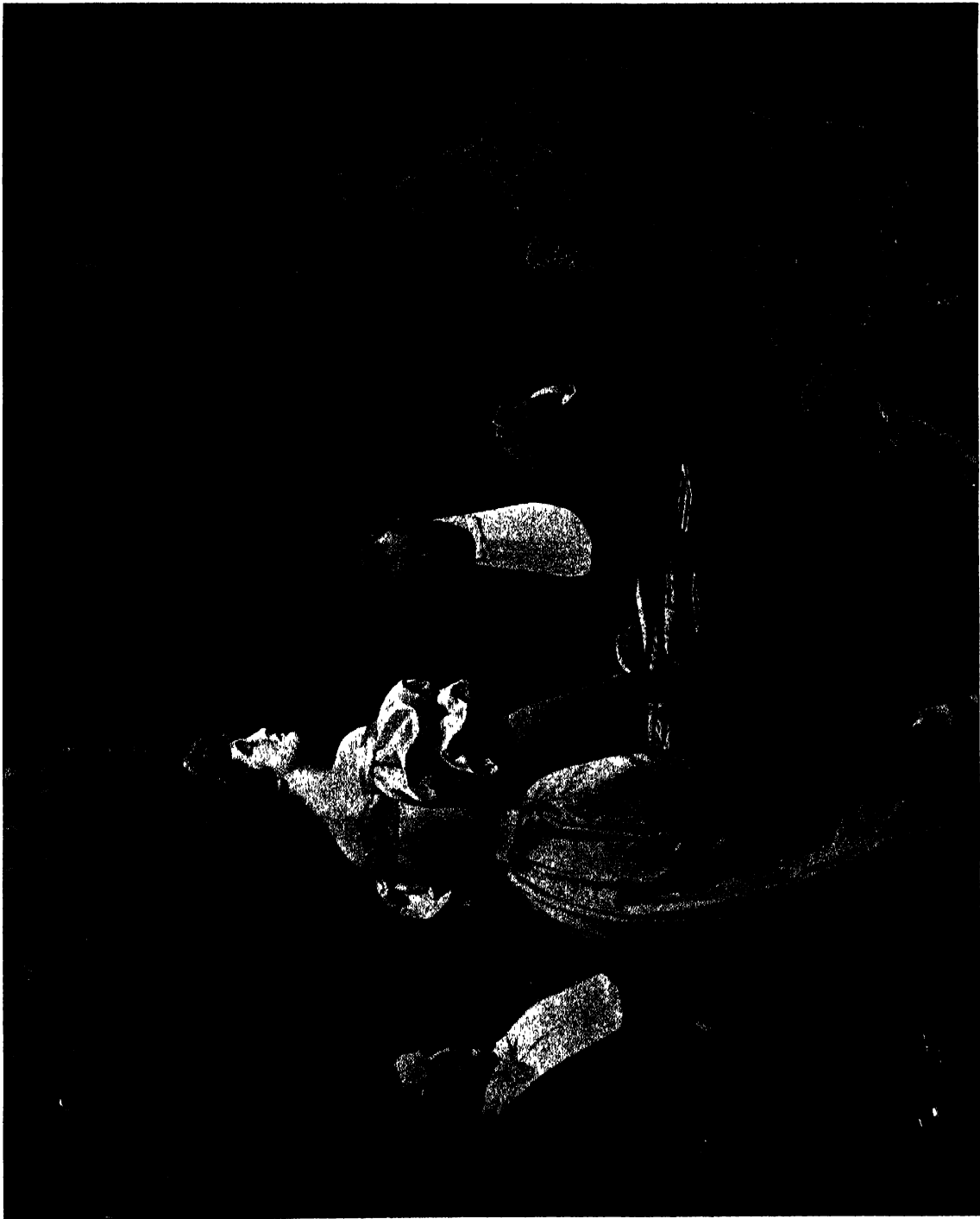
T. C. GOTCH.

00 x 48



29 x 36

A PENSIVE SHEPHERD.  
GEORGE WETHERBEE, R.I.



66 x 78

THE CHEAT.  
HON. JOHN COLLIER



"NOW CAME STILL EVENING ON."

J. FARQUHARSON, A.R.A.

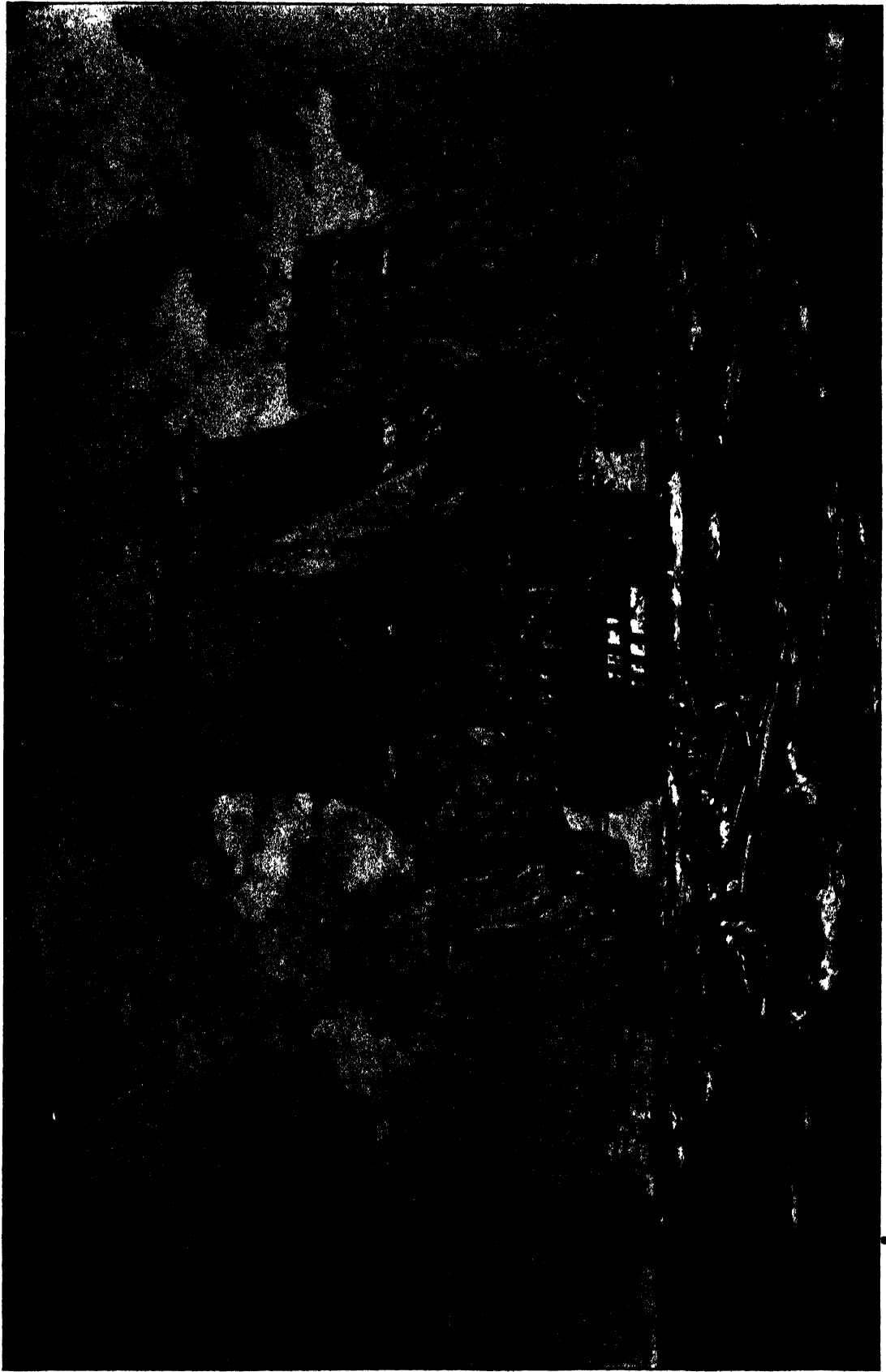
By Permission of Messrs. Frost & Reed, the Owners of the Copyright  
who are publishing an important engraving of the subject



18 x 14

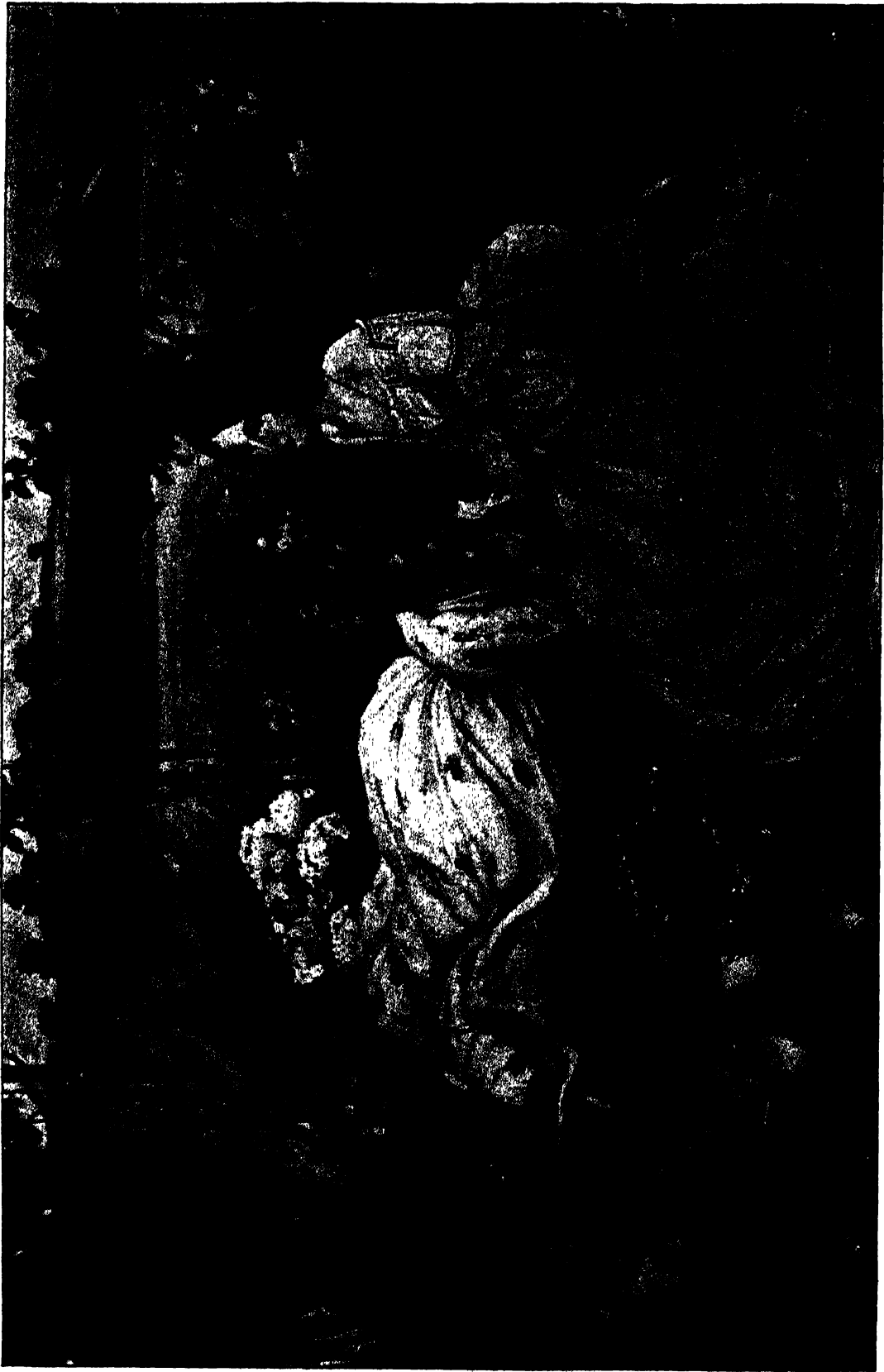
THE DISTAFF.

MARIE SEYMOUR LUCAS



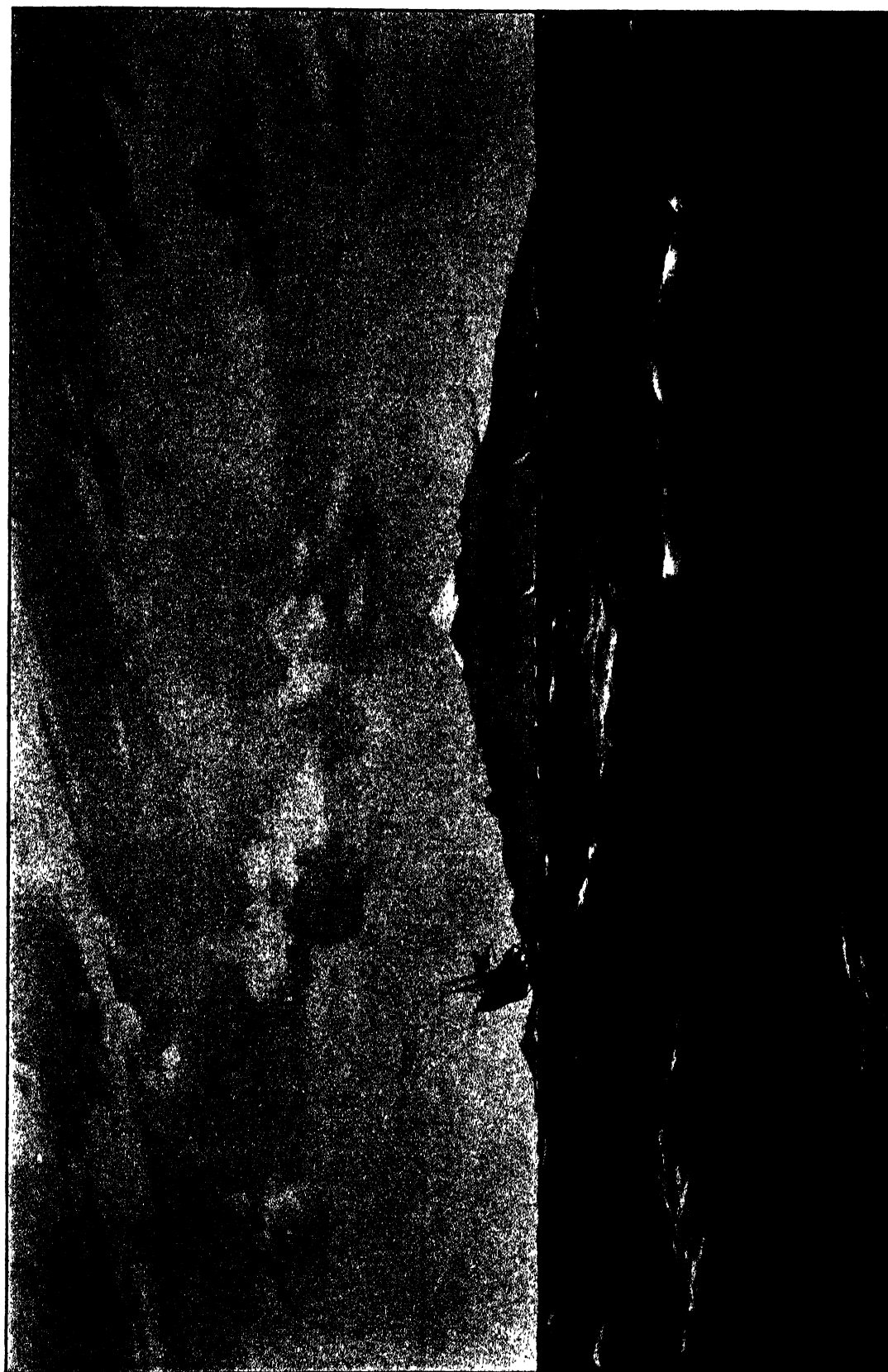
80 x 84

ON THE ROAD TO TRAFALGAR.  
BERNARD F GRIBBLE



28 x 50

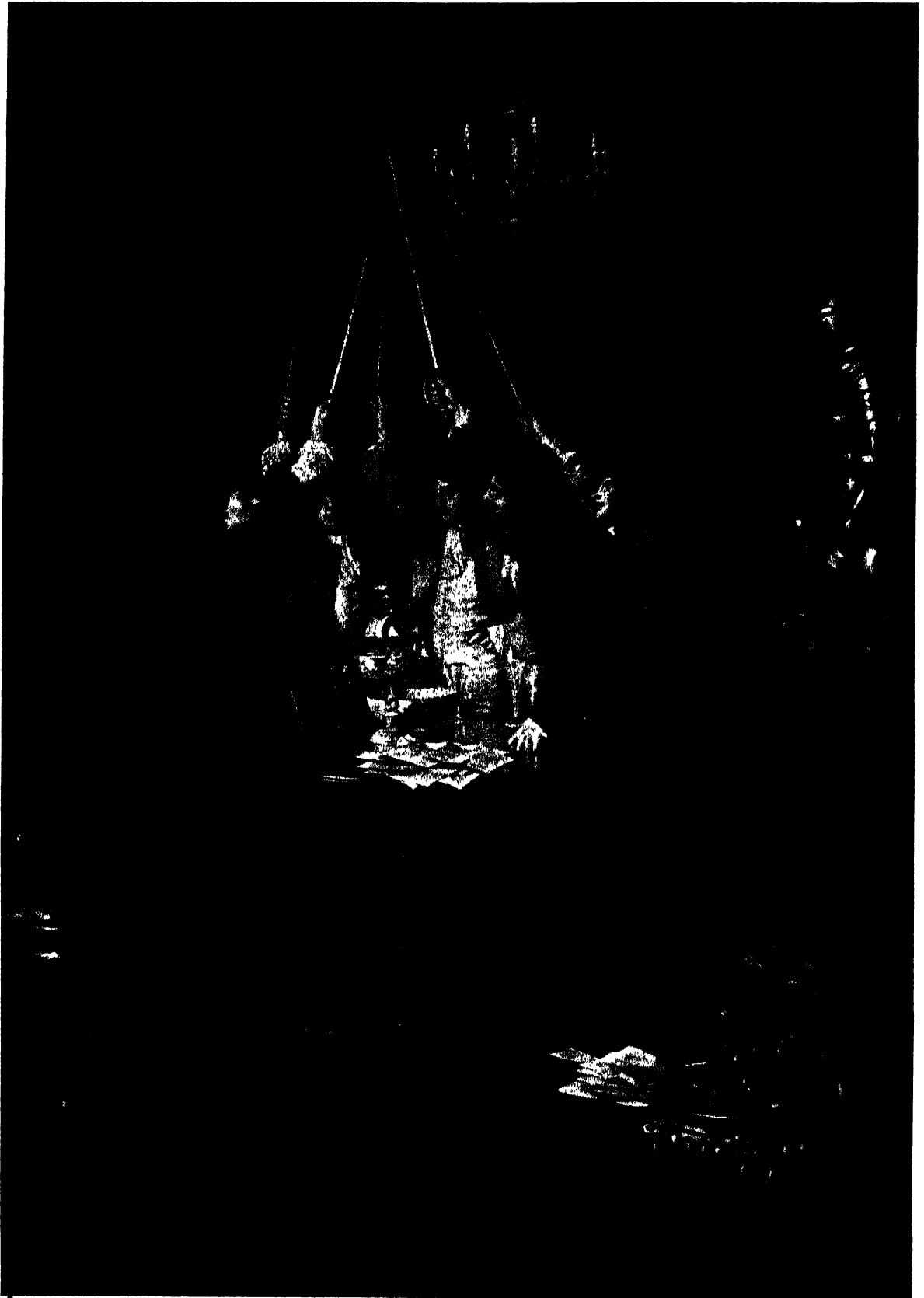
BLUE FANTAILS.  
MAR  
HUNTER



48 x 72

TENERIFFE.  
THOMAS SOMERSCALES





46 x 30

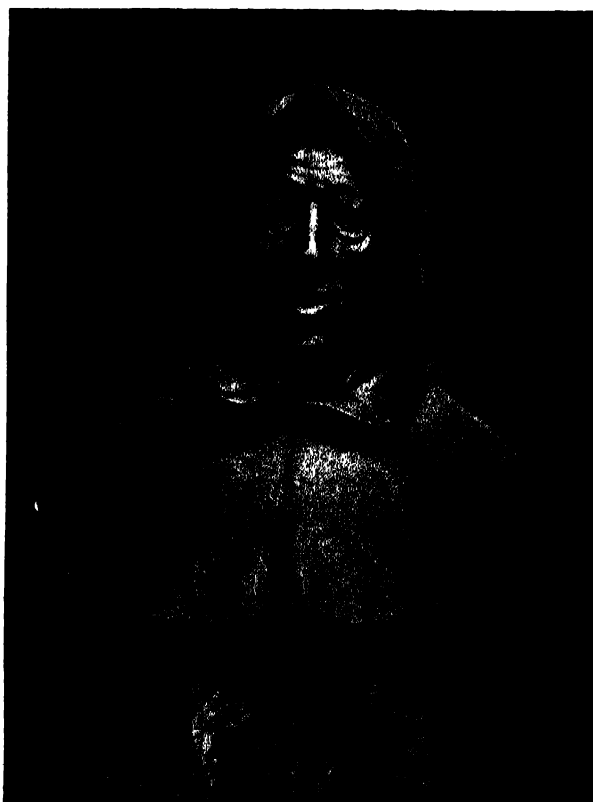
"THE KING."  
W. A. BREAKSPERE.



"IT WAS A LOVER AND HIS LASS."

30 x 45

HORACE H. CAUTY



L'EREMITA.

25 IN. HIGH

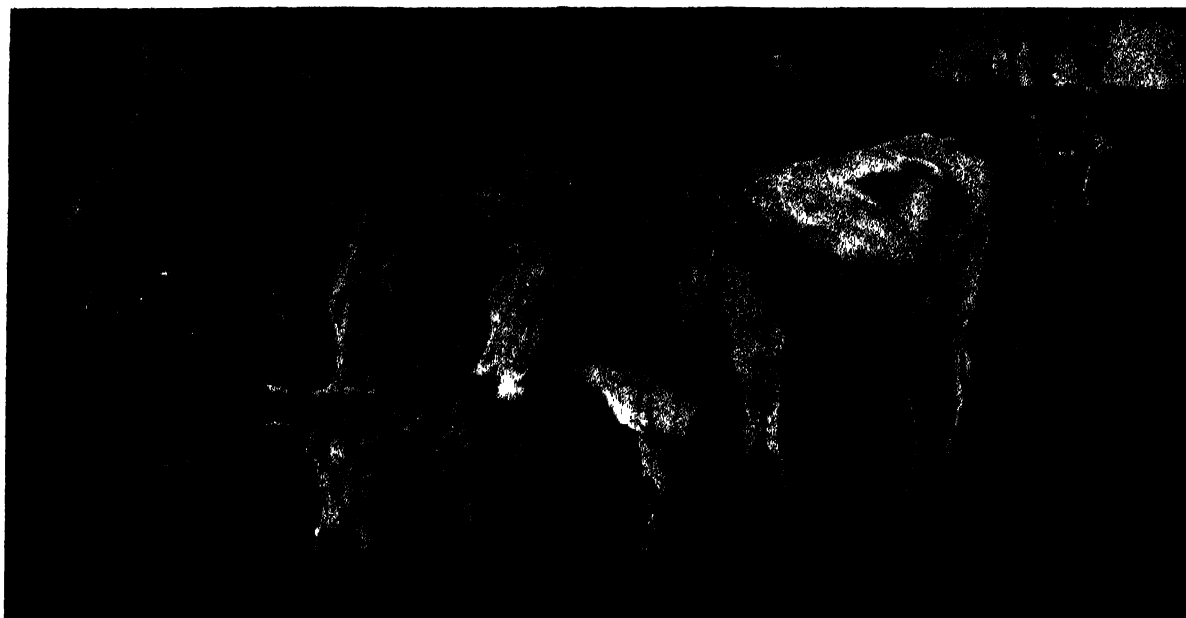
A. C. LUOGHESI.



SIR ASTON WEBB, R.A.

LIFE SIZE

W. GOSCOMBE JOHN, A.R.A.



IN TUSCANY

28 x 54

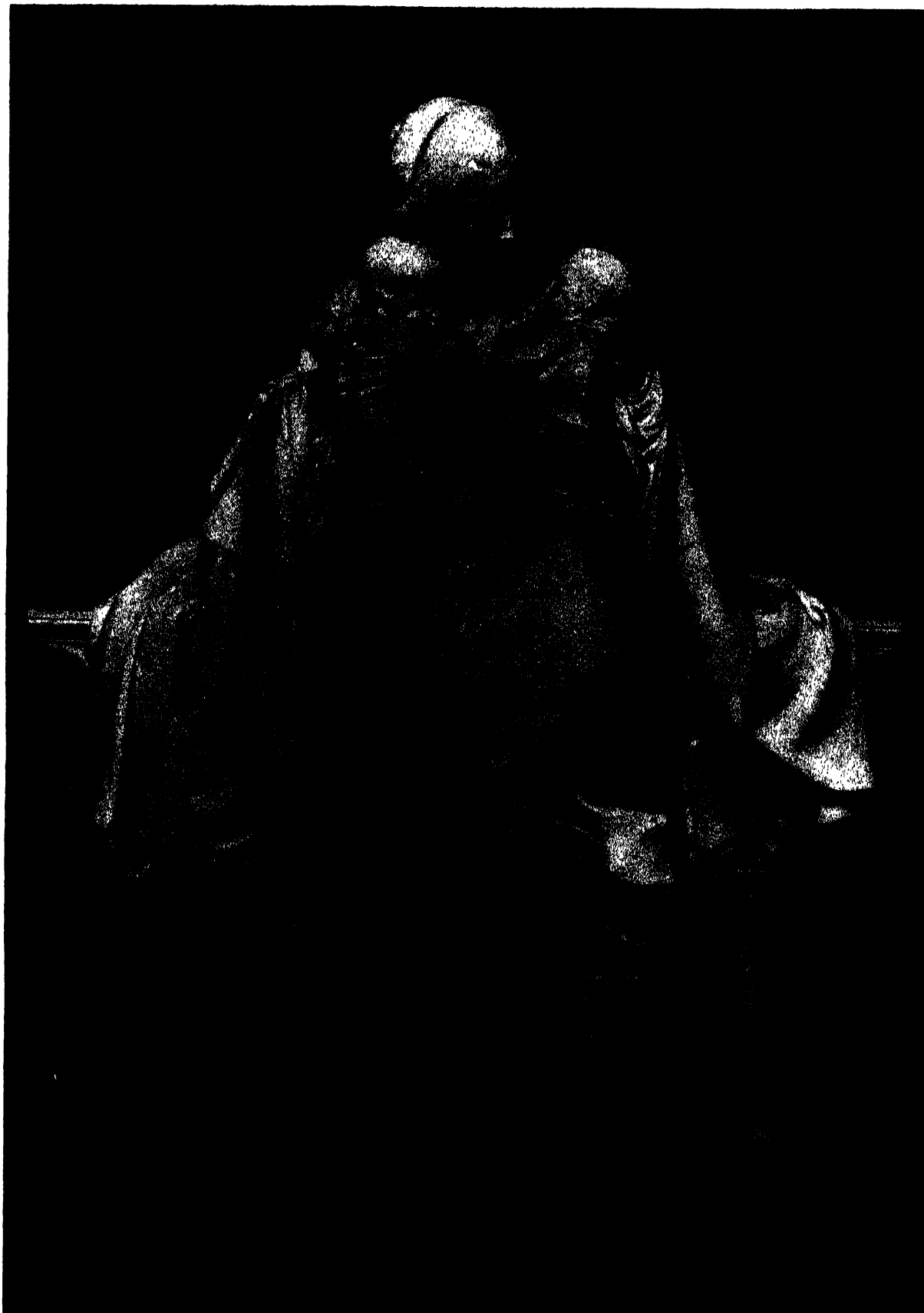
ARTHUR LIMON.



THE HARBOUR.

28 x 49

ARNESBY BROWN, A.R.A.



2 FT. 6 IN. HIGH

**MATERNITY.**

**GEORGE FRAMPTON, R.A. F.S.A.**



THE FARM GATE.  
H. W. B. DAVIE R.A.

48 x 86



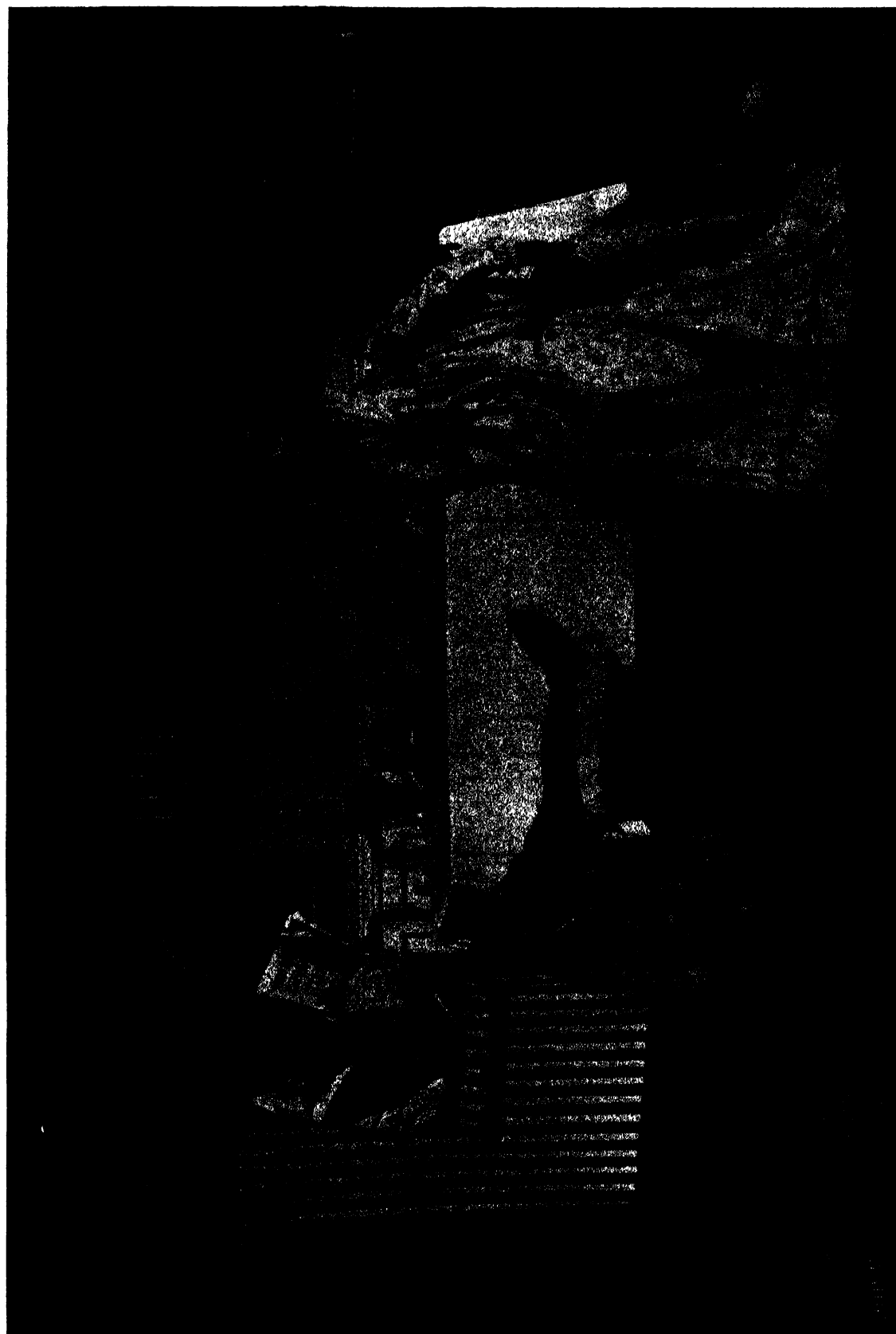
36 x 54

THE WOMAN'S PART.  
WALTER LANGLEY, R.I.



THE TITHE BARNS.  
DAVID MURRAY. R.A.

48 x 72

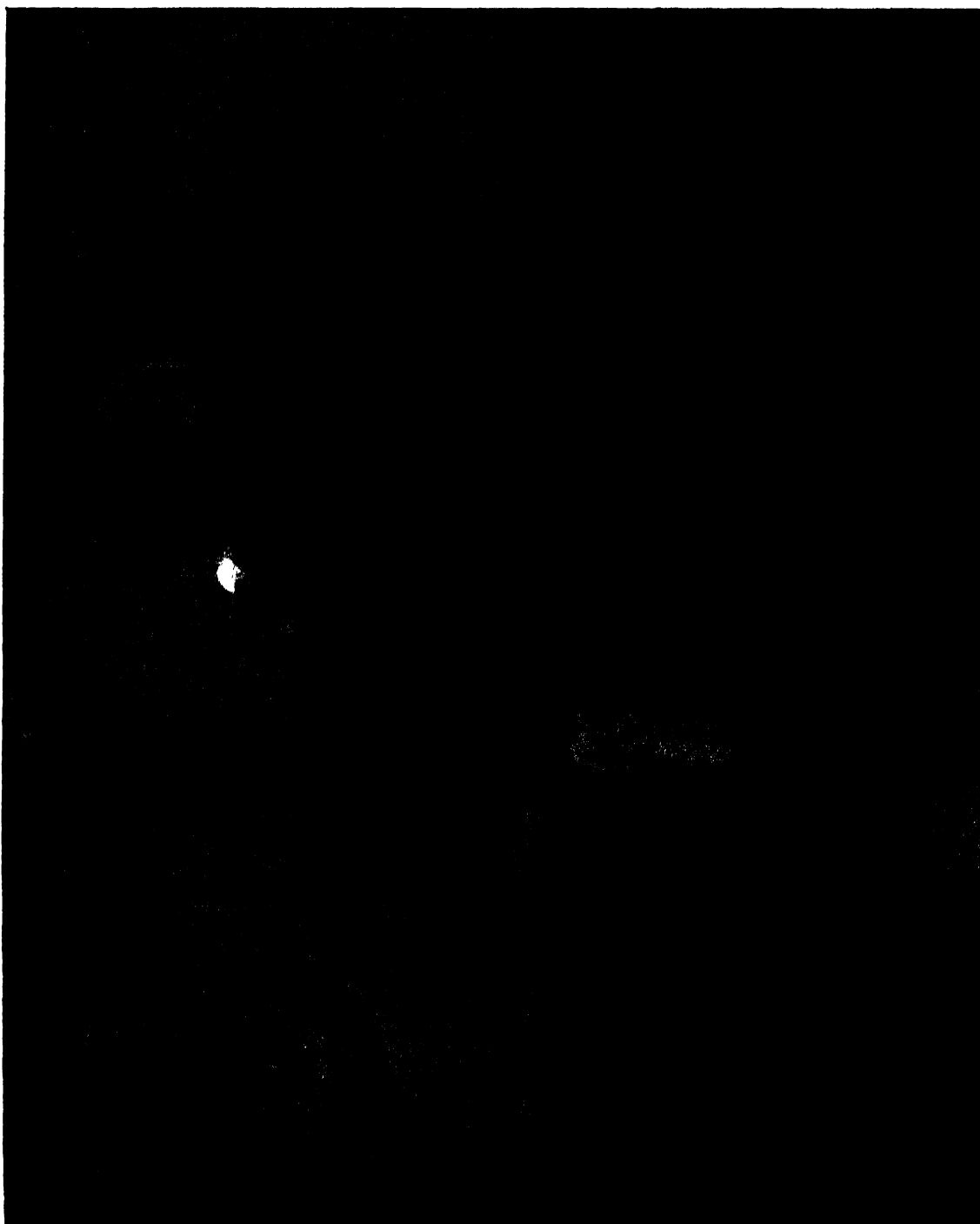


86 x 54

UNE MÉSALLIANCE

ARTHUR C COOKE





THE B'AY.  
ARNESBY VN, A.R.



40 x 60

RIVAL BOAT-BUILDERS.  
JOHN R. REID.



MAUD, DAUGHTER OF COLONEL TEMPLE.  
JOHN H. F. BACON, A.R.A.

48 x 35



THE FAIRY STORY.  
W. LLEWELLYN.

50 x 40  
•



FIGURE FOR ISLINGTON 'SOLDIERS' MEMORIAL  
BERTRAM MACKENNAL

7 Ft. High





# ROYAL ACADEMY PICTURES, 1905.

## PART II.

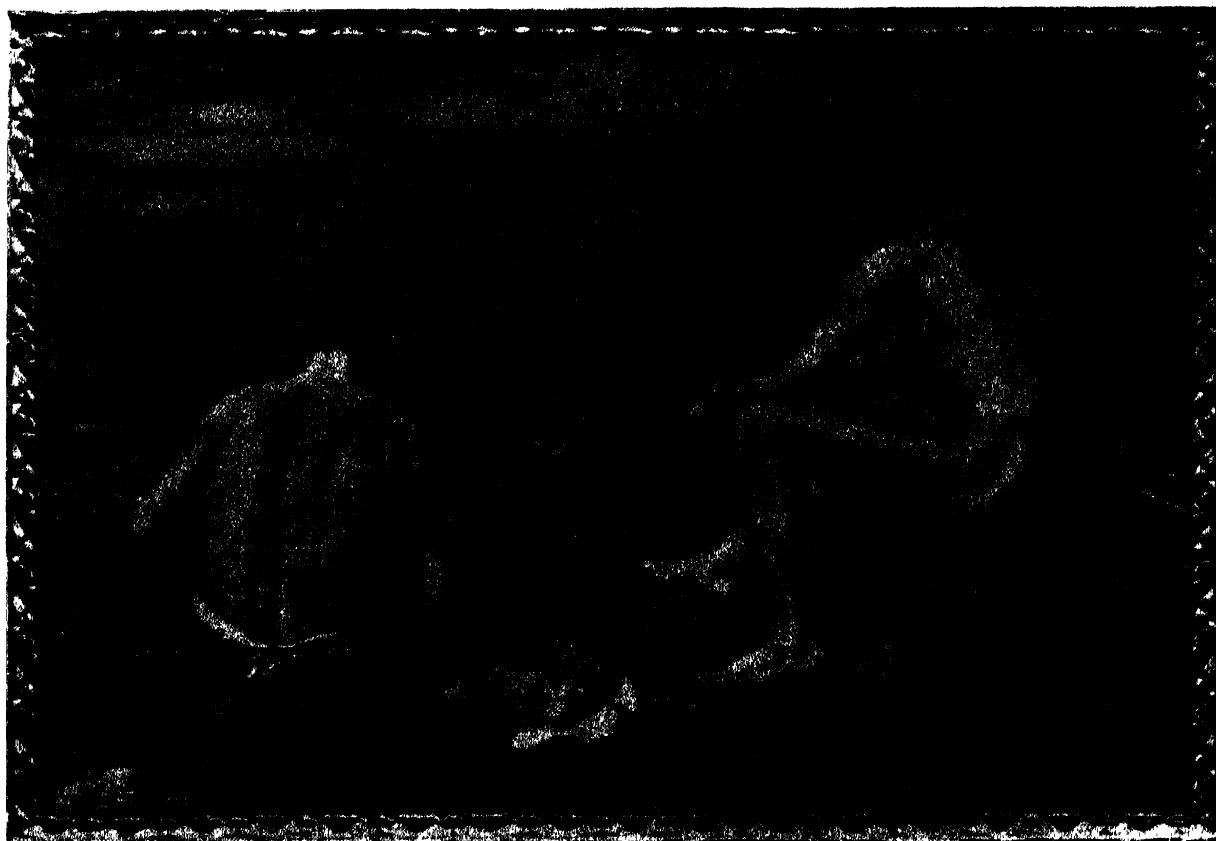


"THE YEAR'S AT THE SPRING,  
THE DAY'S AT THE MORN."

W. H. MARGETSON.

44 x 34





THE THREE COMPANIONS.

H. S. TUKE, A.R.A.

24 x 36



CHARLES DICKENS

H. PEGRAM, A.R.A.

80 INCHES HIGH



WATER LILIES AND POPPIES (Water Colour).

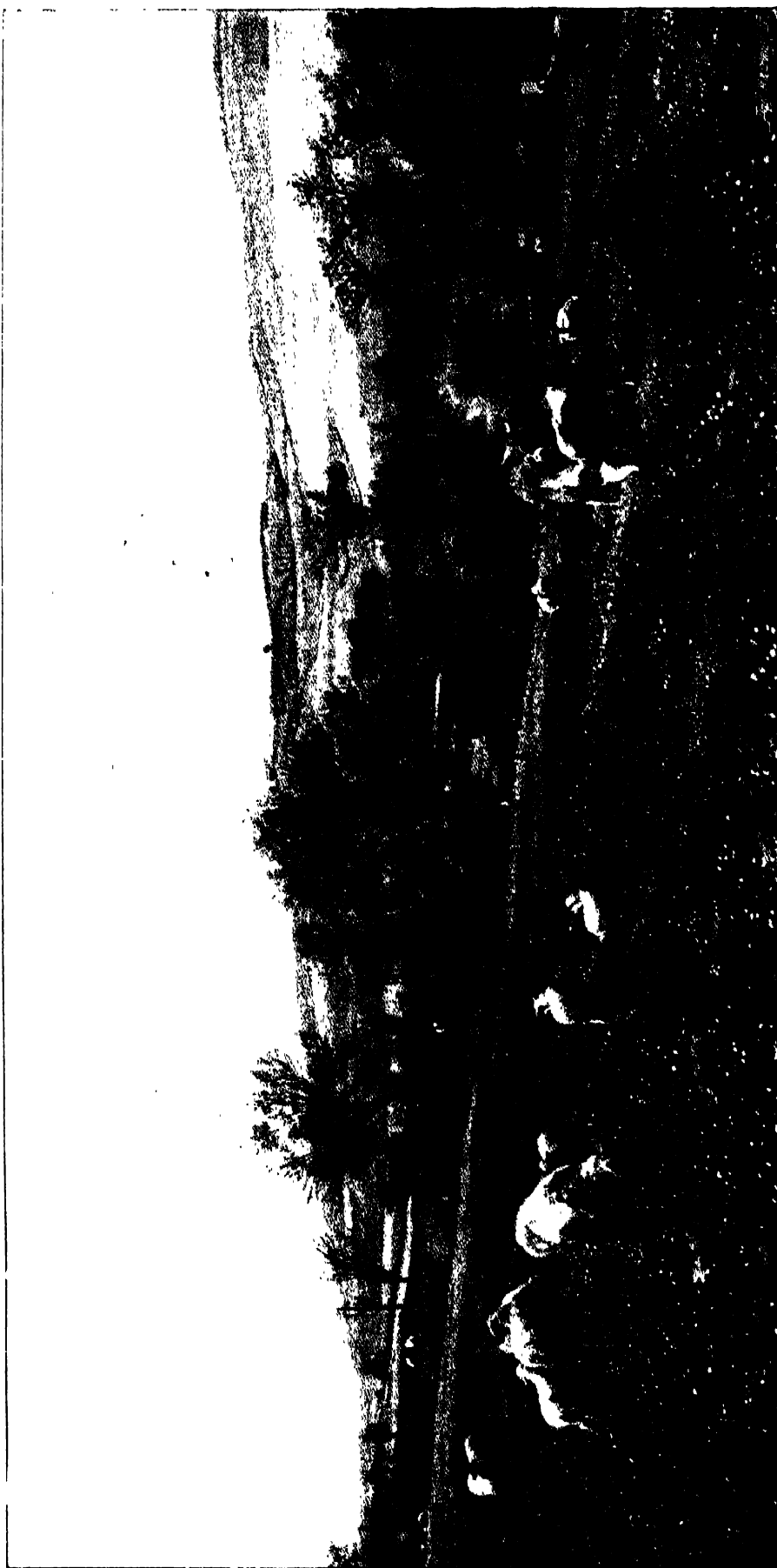
W. J. MUOKLEY.

24 x 20



56 x 42

THE PRELUDE.  
S. MELTON FISHER.



THE FIELDS 'N MAY  
H W B. DA' S RA



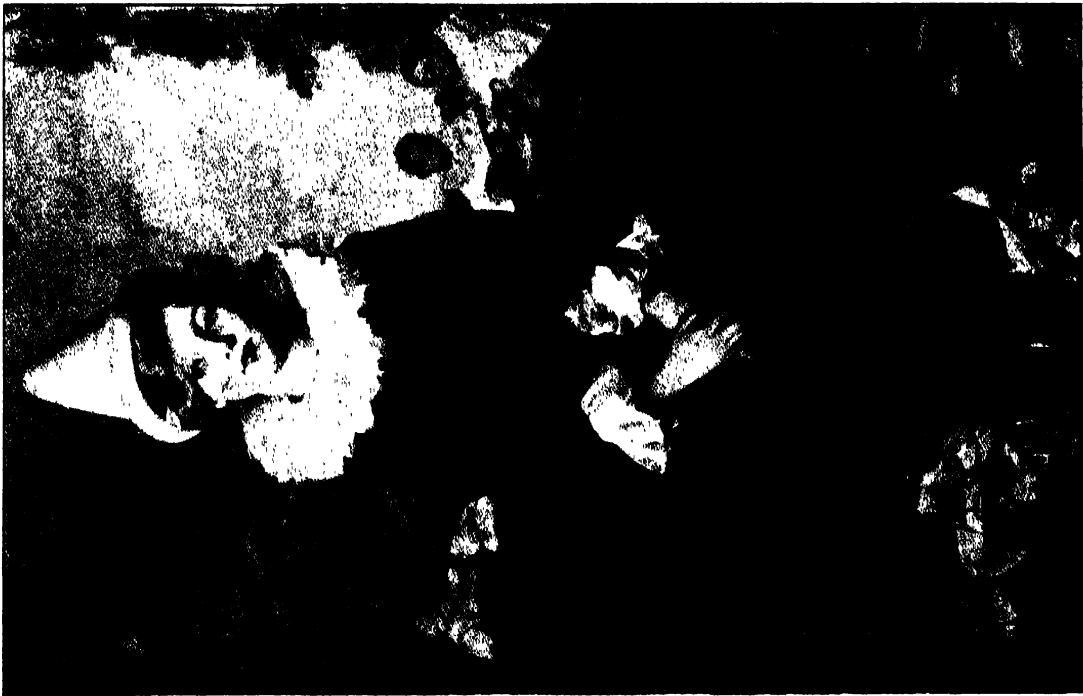
48 x 84

HARVEST.  
J. C. DOLLMAN, R.I.



**SWEDES** (*Diploma Work*),  
DAVID MURRAY, R.A.

48 x 72



56 x 48

PIERETTE.

JOHN DA COSTA



38 x 33

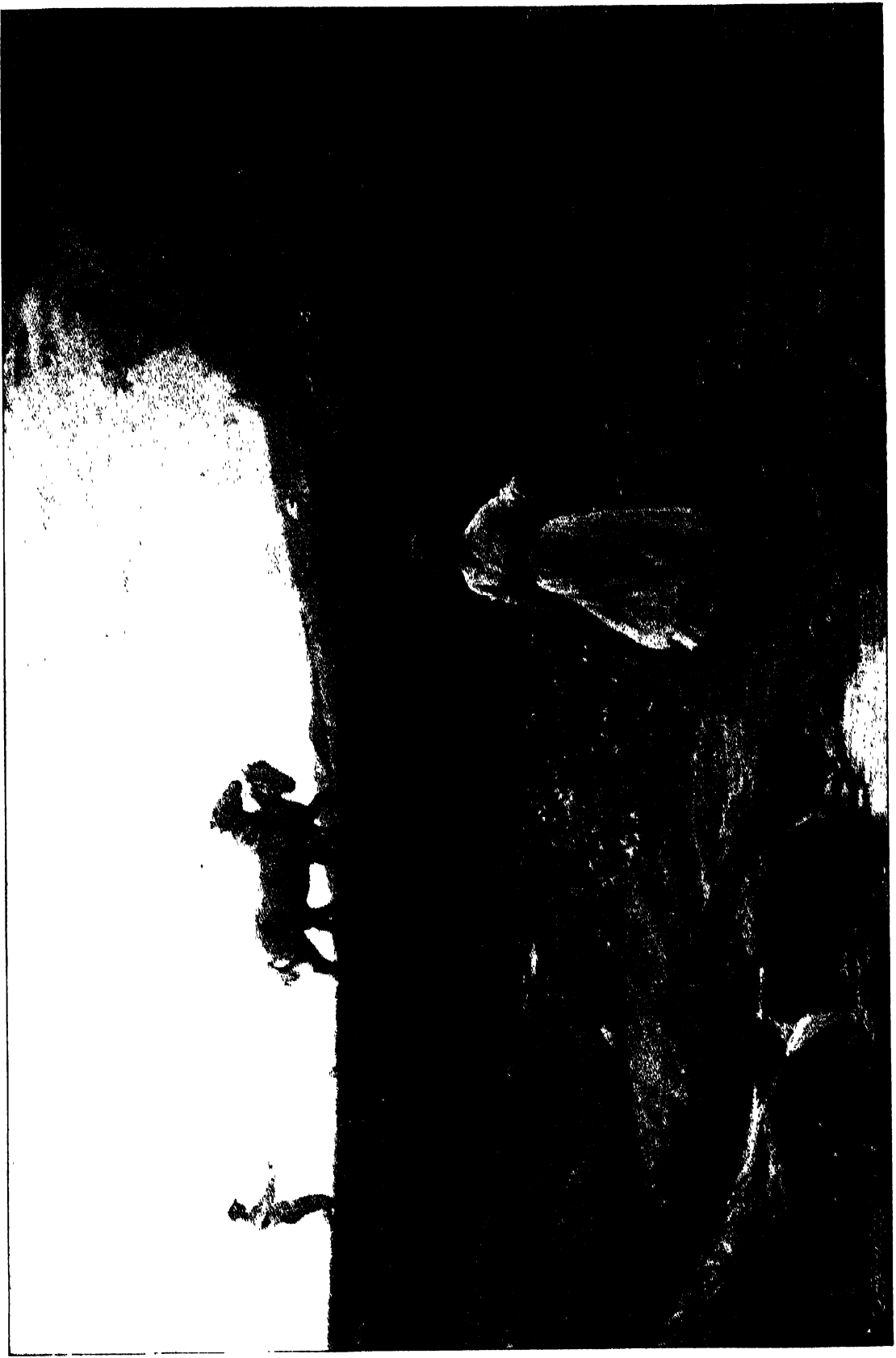
A LIGURIAN MILL RACE.

H. LA TANGUE A.R.A.



SUNSHINE AND SHOWER ON THE SOUTH COAST.

B. W. LEADER, R.A.

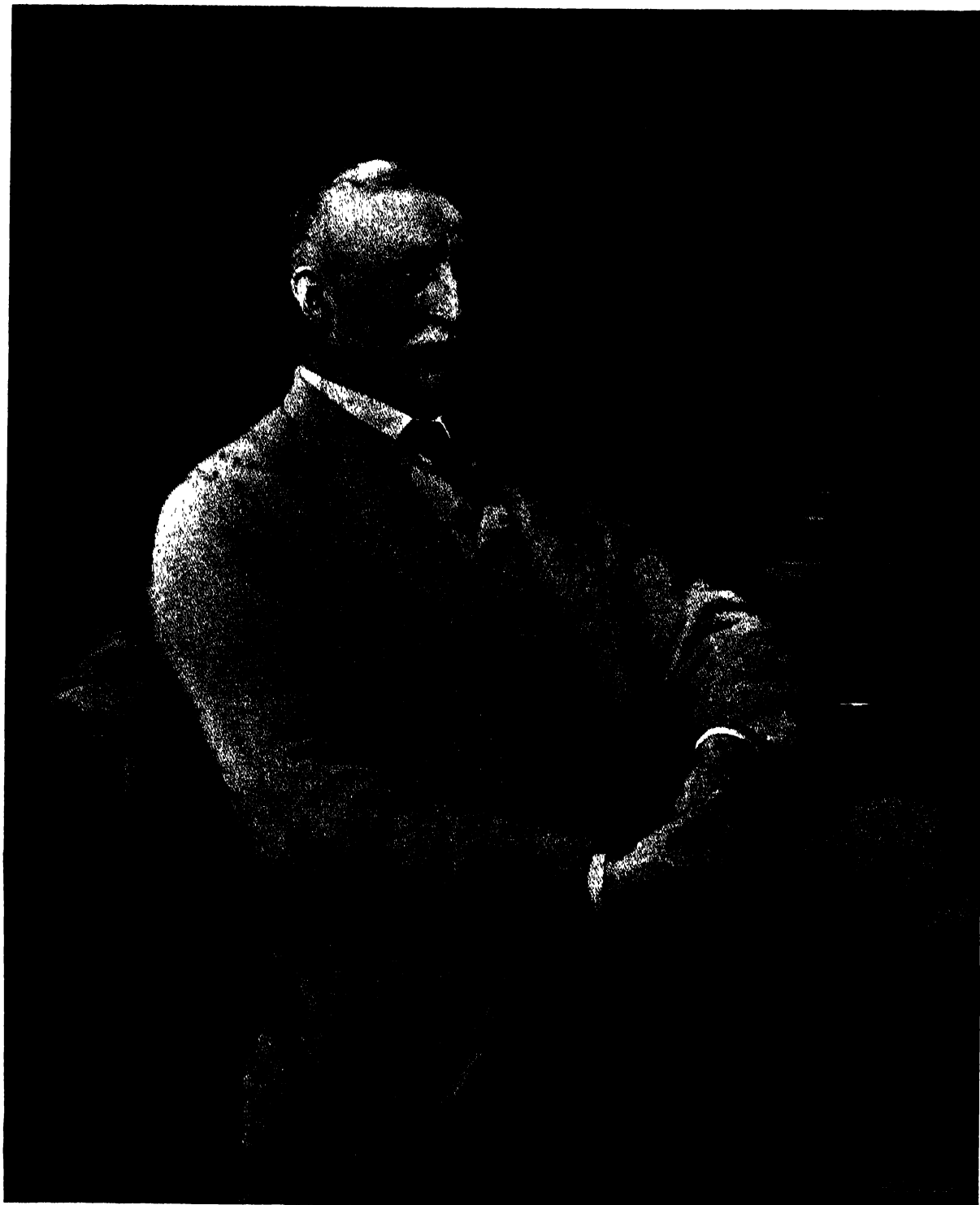


20 v 36

"HARK! HARK! THE LARK."

GEORGE WETHERBEE, R.I.





THOMAS PILKINGTON, ESQ.

W.\*W. OULESS, R.A

50 x 40



KATWIJK SANDS.

40 x 60

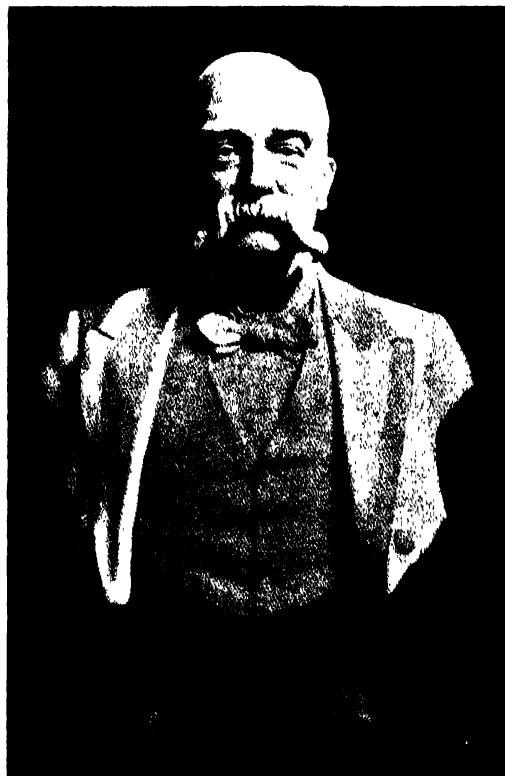
F. STUART RICHARDSON. R.I.



SIR WILLIAM HERSCHELL.

2 FT 6 IN. HIGH

H. PRUM, A.R.A.



P. J. FOLEY, ESQ. (Marble).

2 FT 6 IN. HIGH

GEORGE CHAMPTON. R.A., F.S.A.



THE LAND OF HEATHER

32 x 46

J. CLAYTON ADAMS



SUNNY BOULOGNE.

37 x 54

FRED ROE.



CHRYSANTHEME.

G. A. STOREY, A.R.A.

23 x 30



A SURREY CHALK PIT (Water Colour).  
SIR EDWARD J. POYNTER, BART., P.R.A.



THE WOODMAN  
STANLEY A. FORD, A.P.A.

24 x 8



DAISY DAUGHTER OF - C. DENVER, ESQ.  
ARTHUR H. L. P. A.P.A.

26 x 13



62 x 73

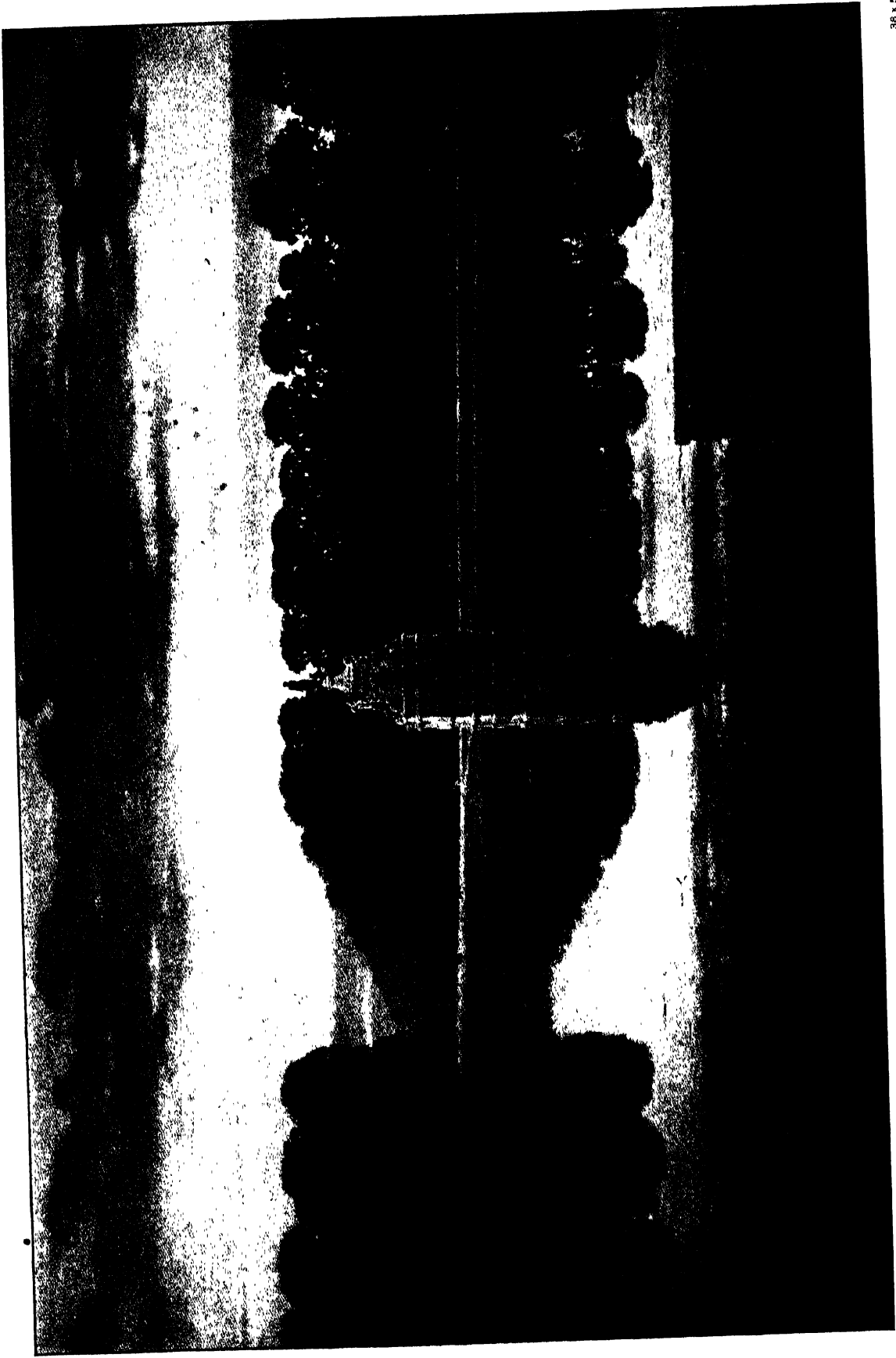
SONG AND PROVENÇAL DANCE  
ALFRED EAST, A.R.A.



24 x 31

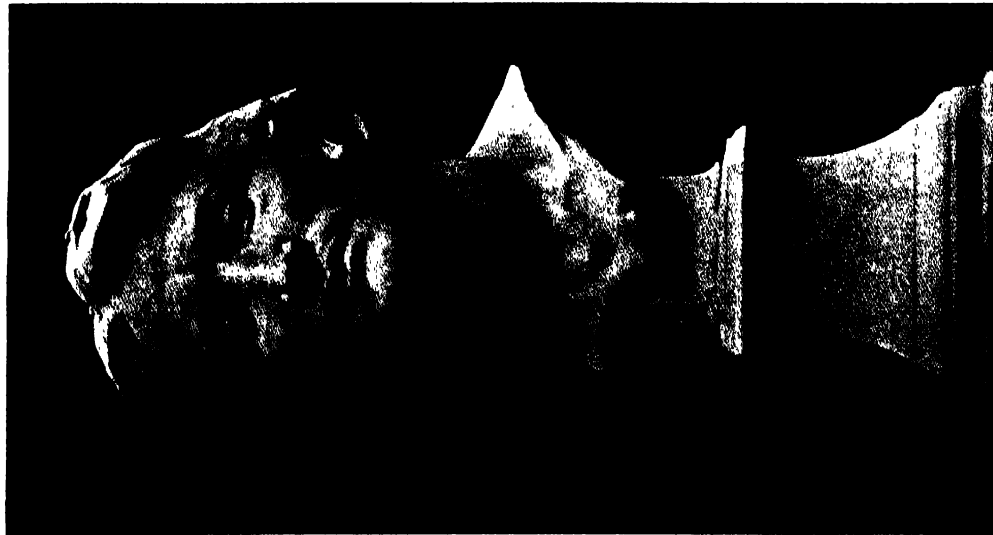
THE INTERVAL  
SEYMOUR LUCAS, RA





38 x 5

MIDSUMMER MORN BUSHEY PARK  
G. D. LESI E. RA.



STUDY FOR A HEAD OF ST GEORGE  
 (For Statue of St George at Cardiff)  
 BRONZE  
 ALFRED DRURY, A.R.A.



NYMPH AND MERMAN (Marble)  
 20 INCHES HIGH  
 H. PIGRAM, A.R.A.



H.H. THE MAHARAJAH OF MYSORE  
 12 INCHES HIGH  
 A. P. CANNON, A.R.A.

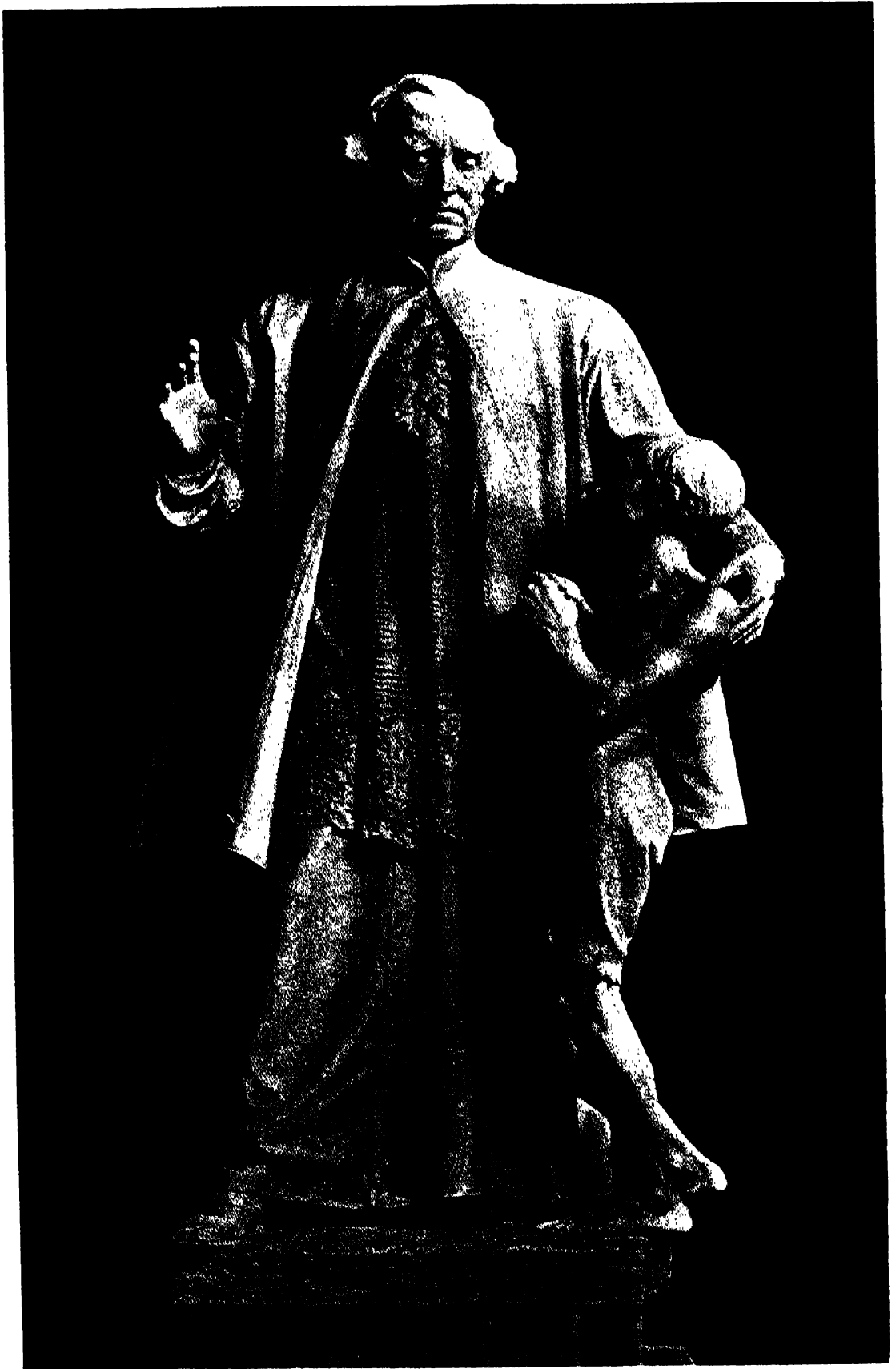


H.I.M. THE GERMAN EMPEROR  
A. S. COPE, A.R.A.

50.2 x 60

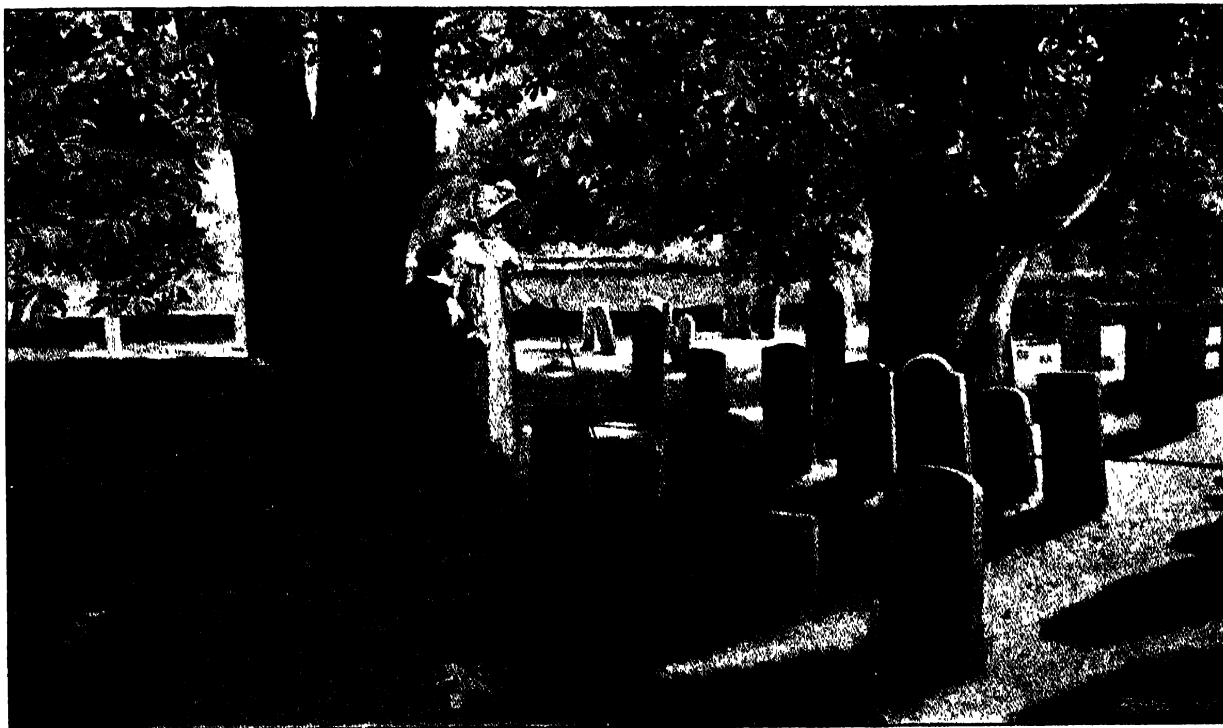


LADY DICKSON-POYNDER AND HER DAUGHTER JOAN.  
J. J. SHANNON, A.R.A.



MONSIGNOR J. NUGENT, OF LIVERPOOL (*Bronze*).  
F. W. POMEROY.

10 FT. 6 IN. HIGH



LOVE REIGNS EVERYWHERE.

PERCY R. CRAFT.



CLEARING AFTER RAIN.

JOSEPH KNIGHT, R.I.

34 x 44



48 x 72

"TWEEN THE GLOAMIN' AND THE MIRK."  
DAVID MURRAY, R.A.



24 x 30

THE PAINTER'S FAMILY.  
GEORGE HARCOURT





EVENING ON LOCH DUICH.  
J. FARQUHARSON, A.R.A.



55 x 40

IVY AND JAMIE, CHILDREN OF  
C. W. BARTHOLOMEW, ESQ.  
JOHN H. F. BACON, A.R.A.



55 x 40

THE SILENCE OF THE WOODS  
ERNEST PAXTON



30 x 72

MIXED COMPANY AT A RACE MEETING.

LUCY E KEMP-WELCH



THE FLOOD-TIDE.  
CHARLES W. WYLLIE.



A FOUNDLING.  
E BLAIR LEIGHTON.



UNDER THE GREENWOOD TREE

G. SHERIDAN KNOWLES, III



ADOPTED.

30 x 45



AUTUMN

ARTHUR HACKER, A.R.A.

64 x 31



INTO THE SILENT LAND.

H. PEGRAM, A.R.A.

7 Ft. High





ON THE SEA-BEAT COAST  
WHERE HARDY THRACIANS TAME THE SAVAGE HORSE  
W. FRANK CALDERON

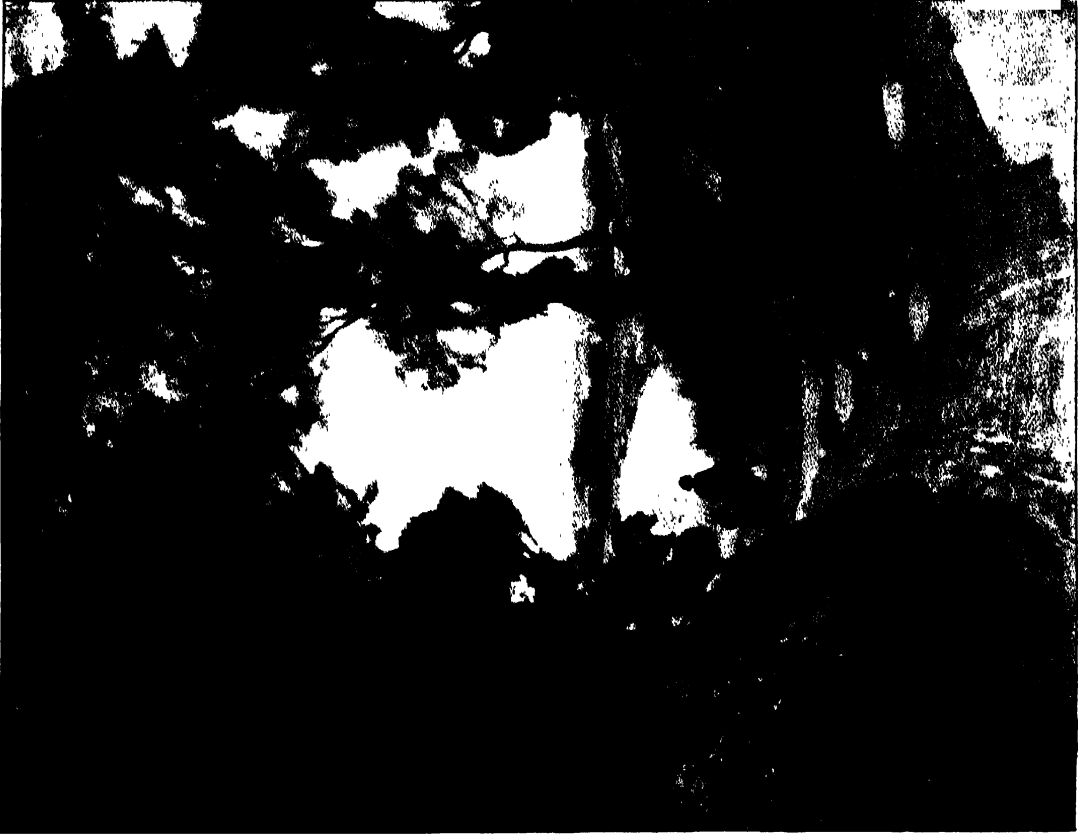


GLEN DOCHERTY.  
H W B. DAVIS R.A



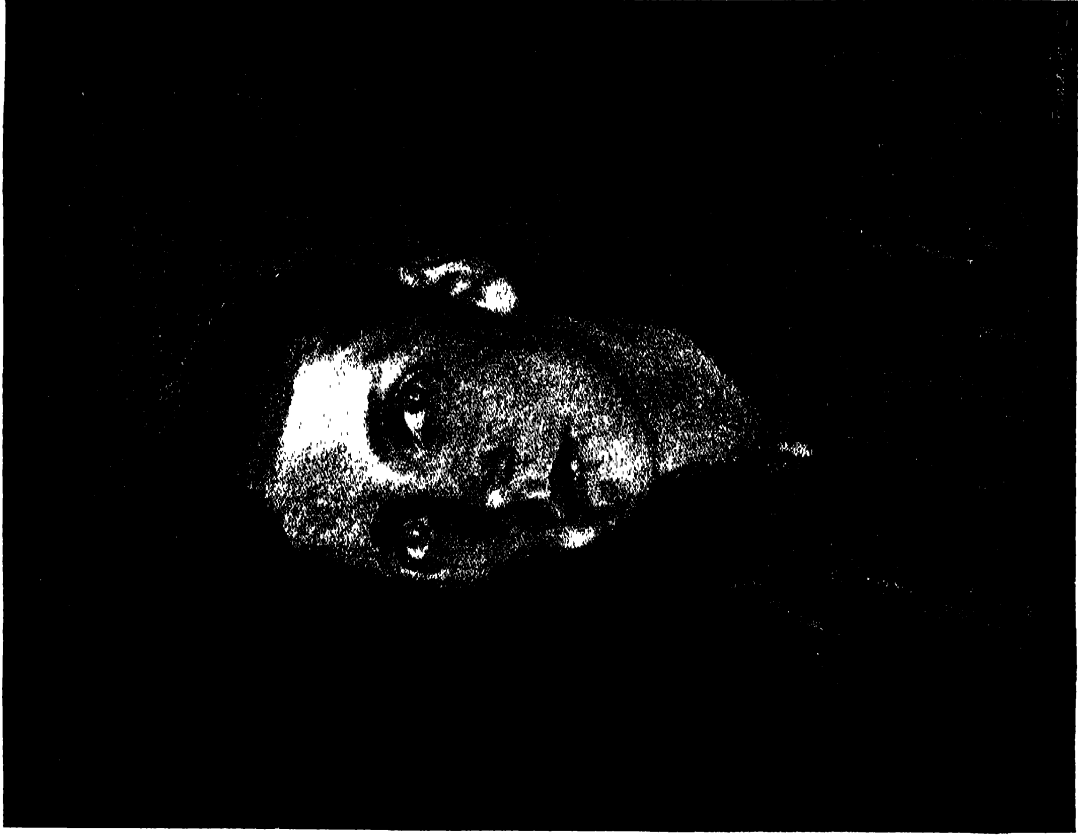
30 x 36

IN THE ORCHARD  
M. FISHER.



IN THE THAMES VALLEY.  
ALFRED EAST. A.P. 3

36.28



THE LISTENER  
GEORGE C. J. SMITH. A.P. 4

18.14

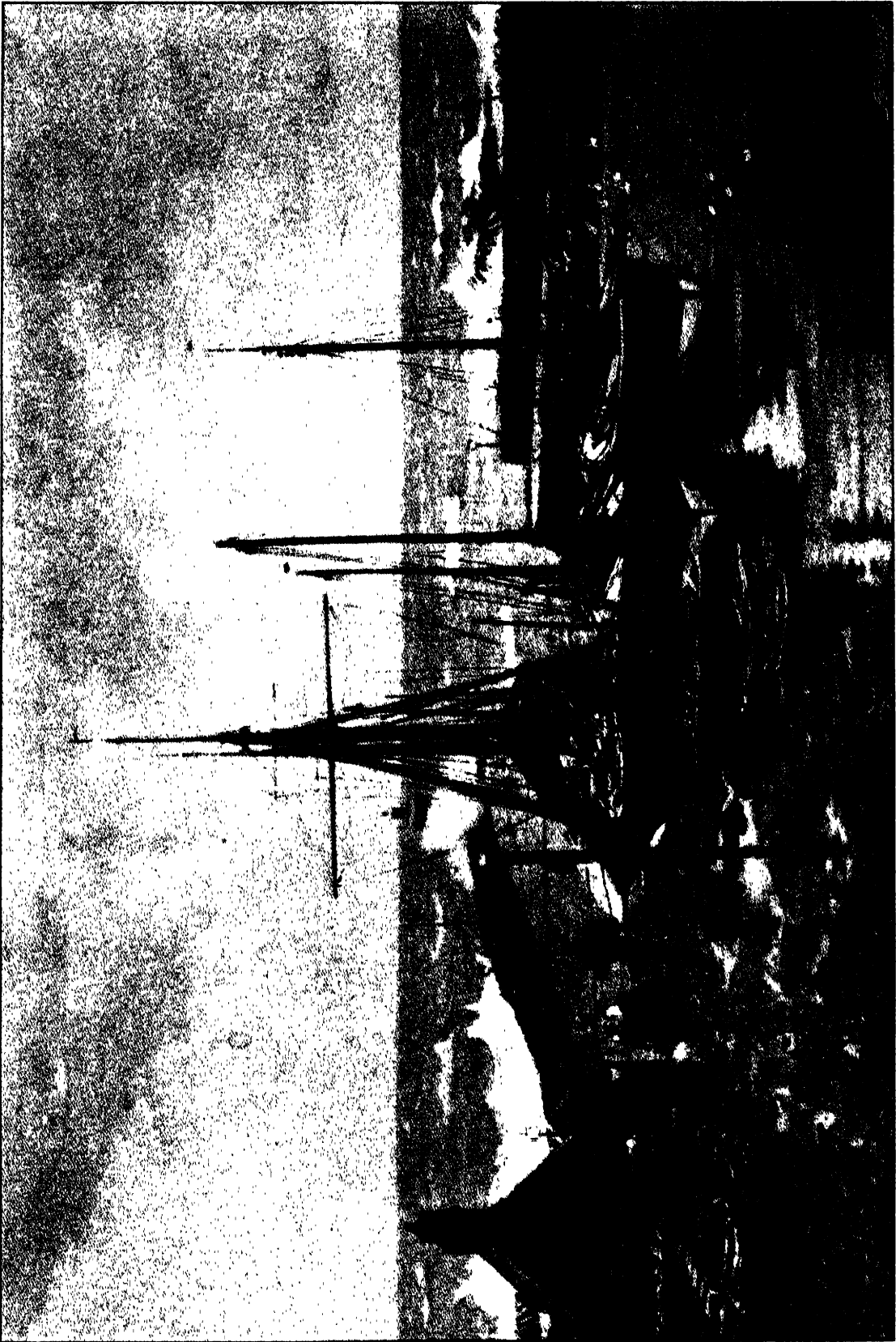


25 x 91

# A DREAM OF FAIR WOMEN.

I saw where our old time met,  
Beauty and age in waking hand in hand  
The dreamer's eye to death in—Tennyson

GEORGE W. JOY.



HOME AND SHELTER  
ROBERT W. ALLAN R.W.S.



BREEZY PASTURES

ARTHUR MEADE



MEMORIAL TO THE LATE MARQUESS OF WINCHESTER.

4 FT HIGH

*To be placed in the Church of Amport St. Mary*

W. GORCOMBE JOHN, A.R.A.



SELLING ORANGES IN LIGURIA.

H. H. LA THANGUE, A.R.A.







PAPA PAINTING!  
SOLOWON J SOLOWON, ARA

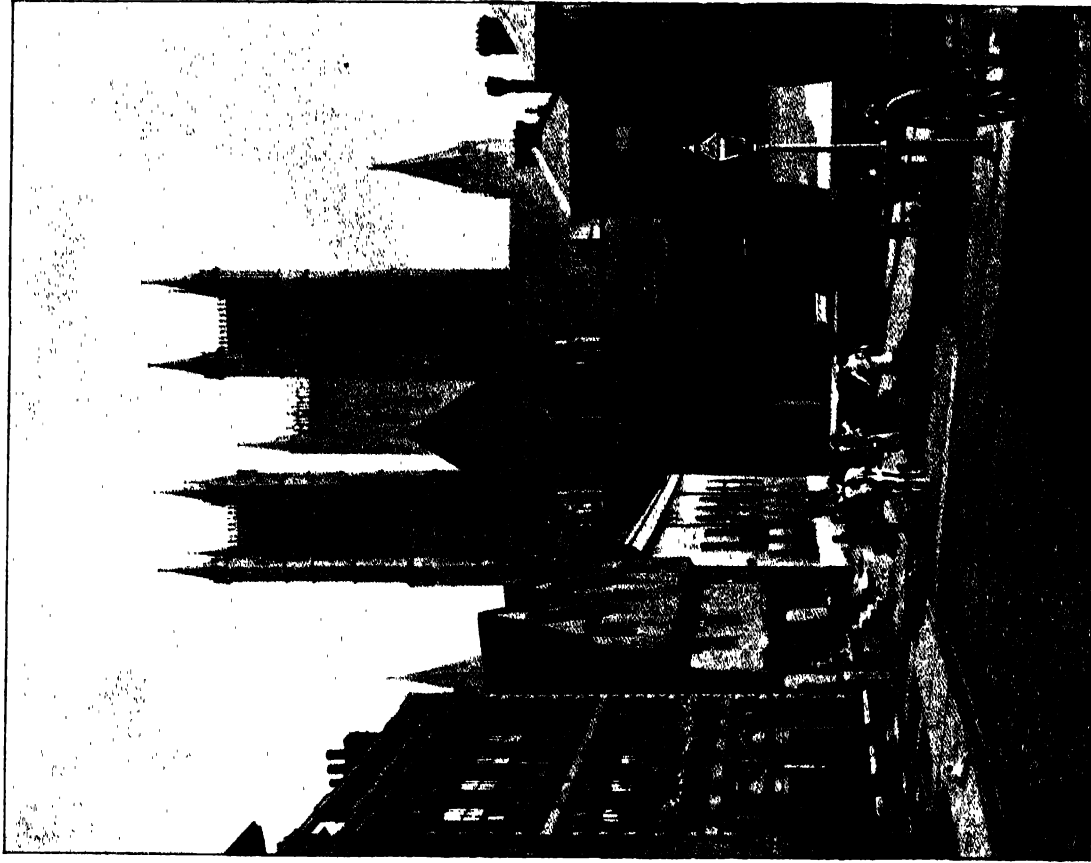


36 x 54

A PILOT  
W H Y TITCONB.



NORAH, DAUGHTER OF ELIOT LONG, ESQ.  
J. J. SANCHEZ ARA



LINCOLN CATHEDRAL, FROM THE CASTLE HILL  
W. LOGSDAIL

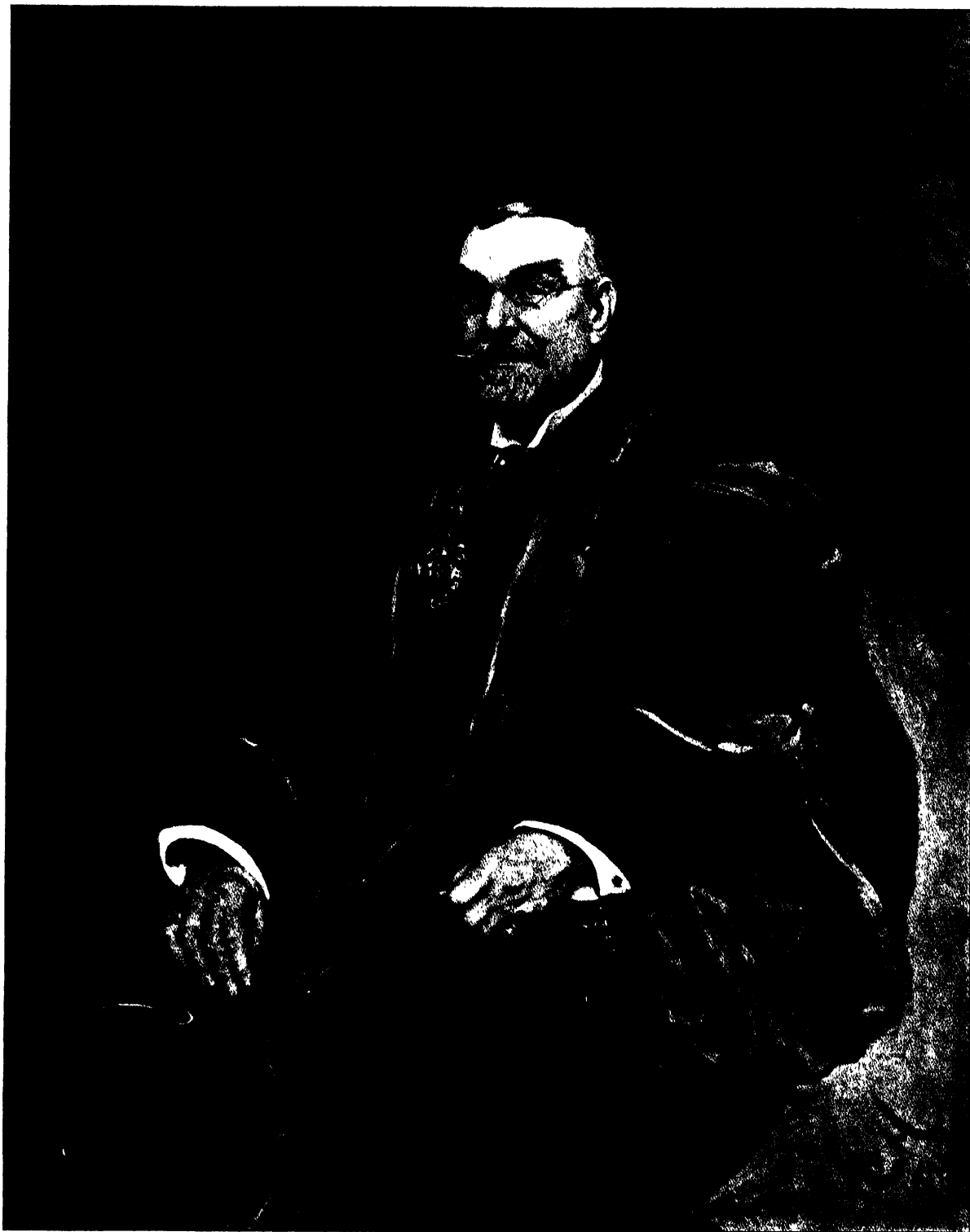


3 FT 0 IN HIGH

THE FINE ARTS (Bronze)

(One of a Series of Panels for the Frieze of the  
Queen Victoria Memorial, Wellington, New Zealand)

ALFRED DRURY, A.R.A.



SIR ALBERT KAYE ROLLIT, LL.D., M.P.

*(Presentation Portrait).*

HUBERT VON HERKOMER, R.A.

5C x 44



SIR ANTONY MACDONNELL (*Marble*).  
GEORGE FRAMPTON, R.A., F.S.A.

7 FT. HIGH







# ROYAL ACADEMY PICTURES, 1905.

## PART III.



GRASMERE RUSHBEARING.

FRANK BRAMLEY, A.R.A.

113 x 120

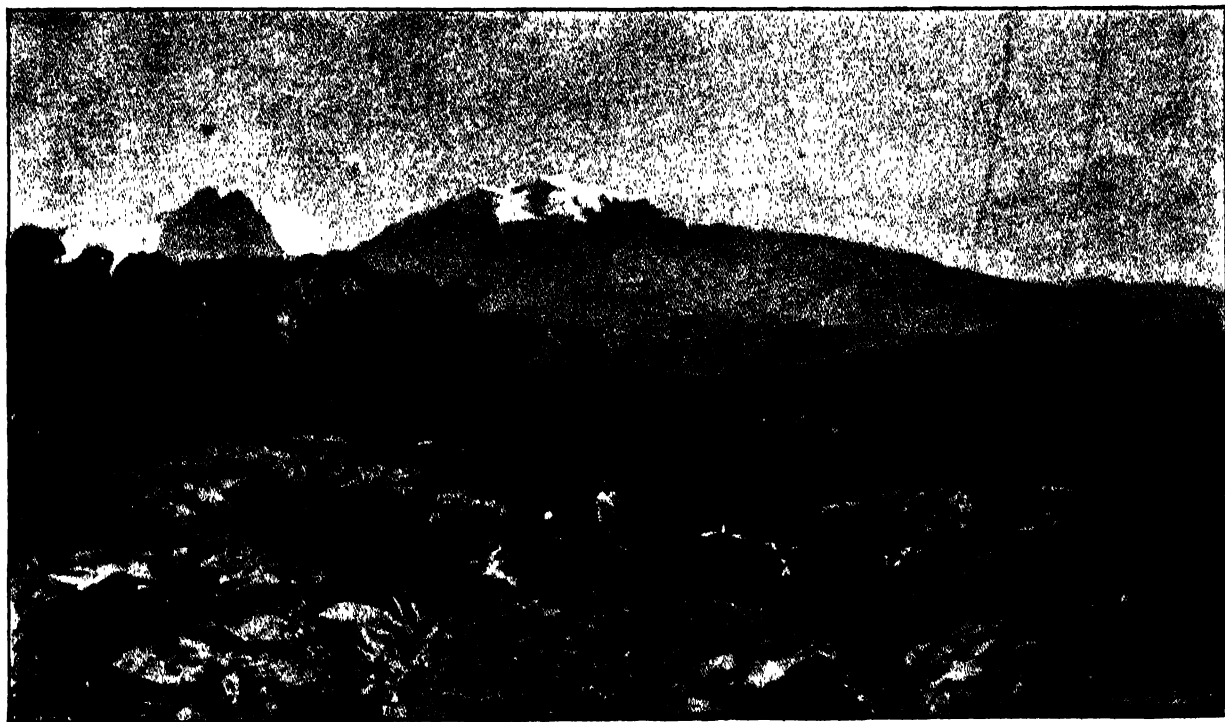
[Copyright is in every case strictly reserved.]



APHRODITE.

G SPENCER WATSON.

72 x 60



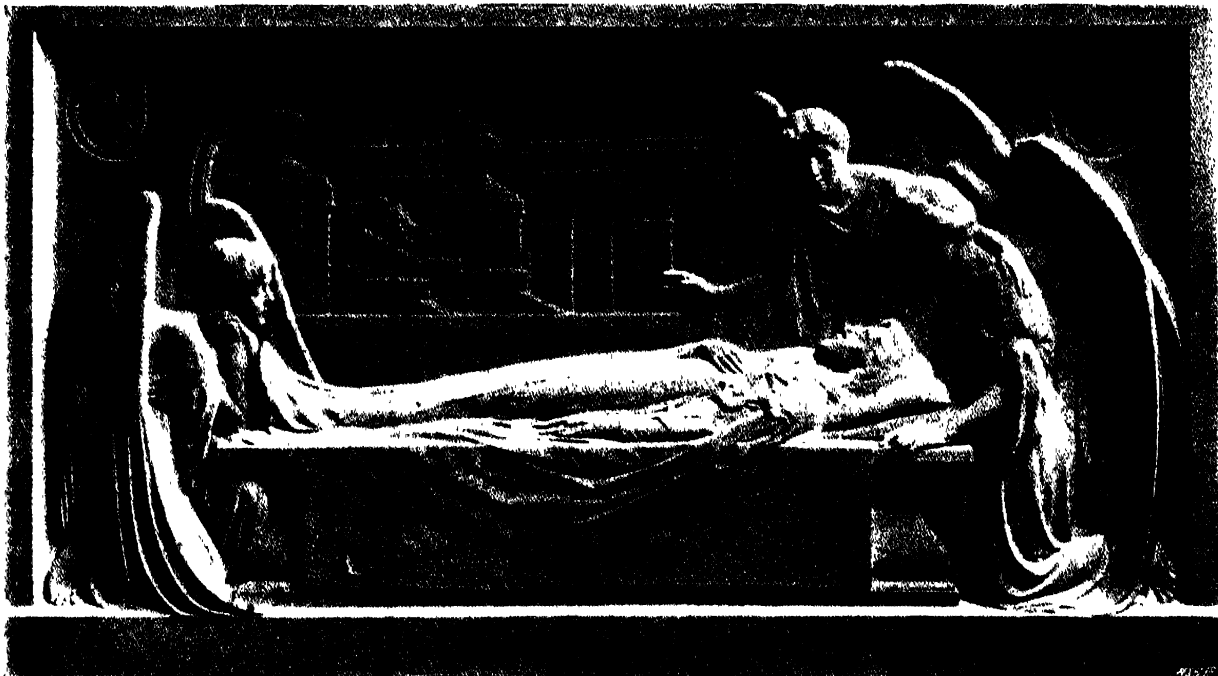
A CORSICAN UPLAND

J. I. PICKERING



"BY THE SHORES OF OLD ROMANCE."

CATHERINE OULESS



MEMORIAL TO THE LATE  
MARCHIONESS OF LOTHIAN AT BLICKLING.

3 FT 8 IN X 6 FT 8 IN.

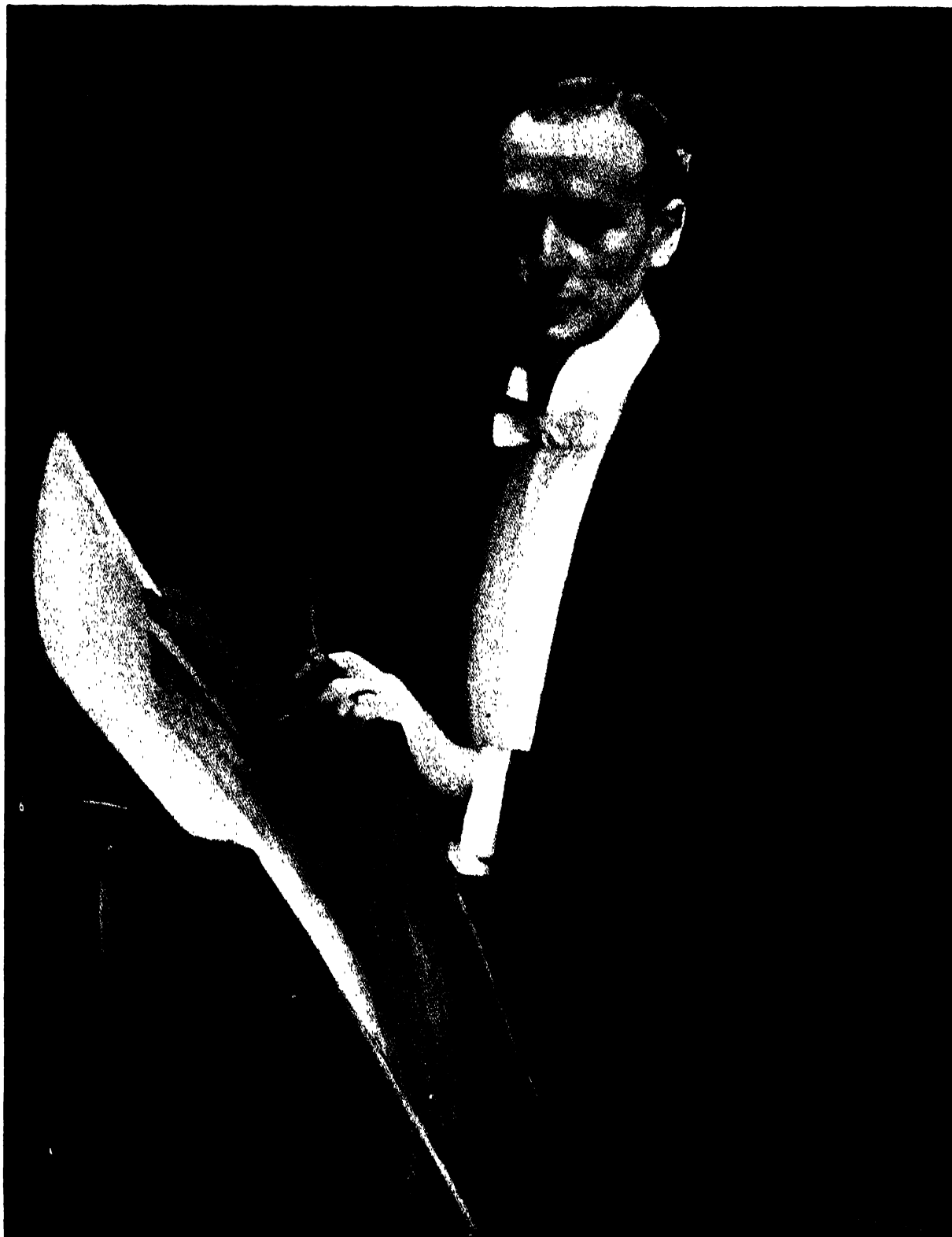
ARTHUR G WALKER



WINTER WILLOWS · SOUTH TYROL.

ADRIAN STOKES

20 x 32

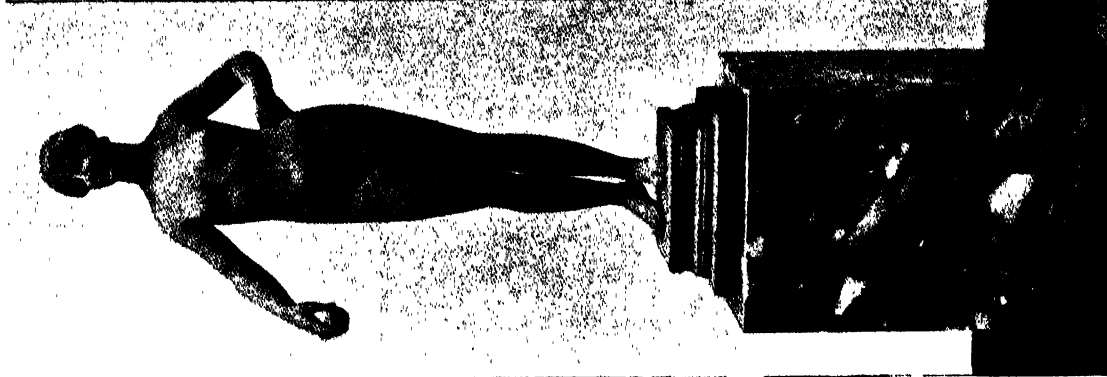


M. H. SPIELMANN, ESQ

ARTHUR HACKER, A.R.A.

36 x 28





1 FT. 10 IN. HIGH

VENUS (Brass and Marble)

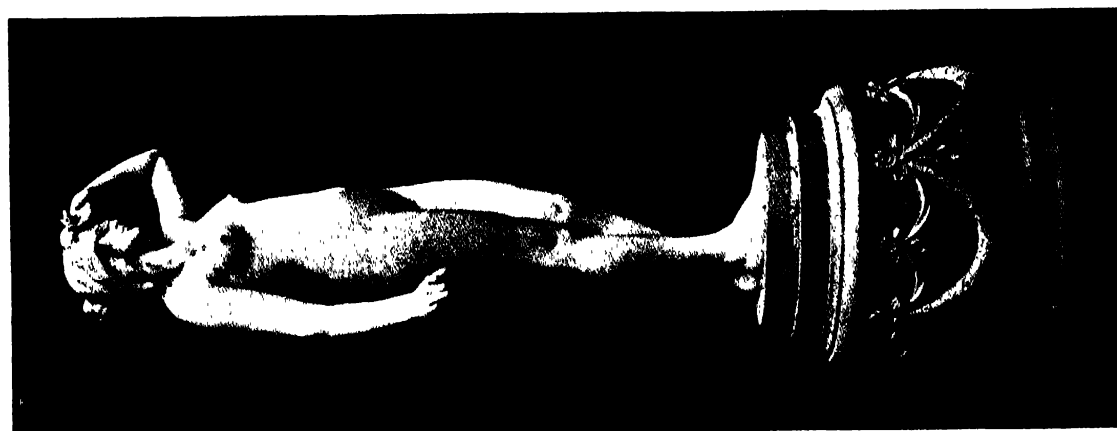
F. LYNN JENKINS



LIFE SIZE

THE SPIRIT OF THE NIGHT

ALFRED CRUPA, ARA



6 FT 3 IN. HIGH

THE AWAKENING

F. M. TAUSMAN



48 x 72

HOME ALONG.  
STANHOPE A. FORBES, A.R.A.





74 x 152

## THE MOUNT OF TEMPTATION.

*"Then was Jesus led up of the Spirit into the wilderness to be tempted of the devil."—St. Matt. 10: 1*

HERBERT SCHMALZ.



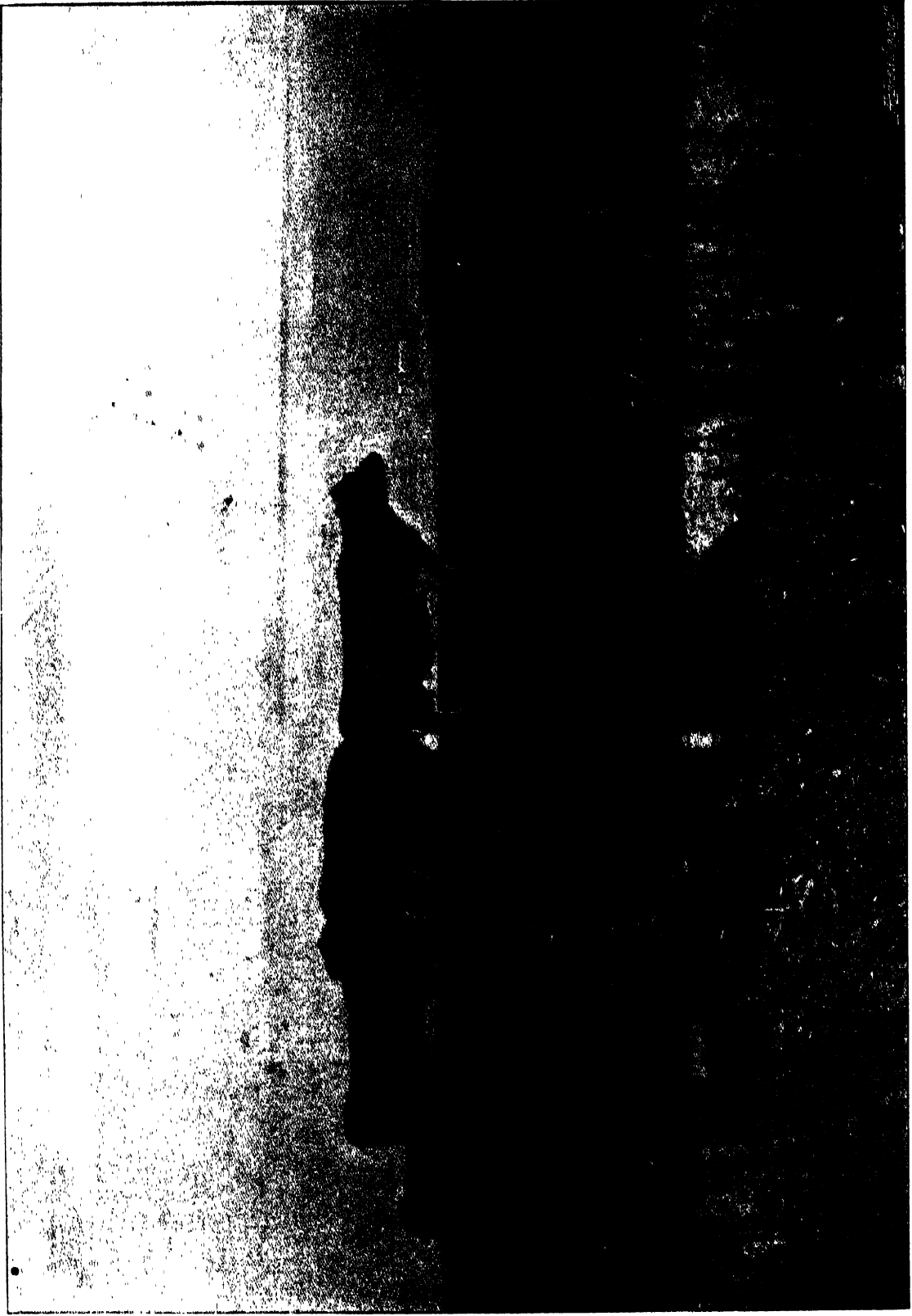
50 x 40

GENESTA, DAUGHTER OF  
CUTHBERT E HEATH, ESQ  
W R SIMON'S



50 x 40

PORTRAIT OF A CHILD  
RAY, DAUGHTER



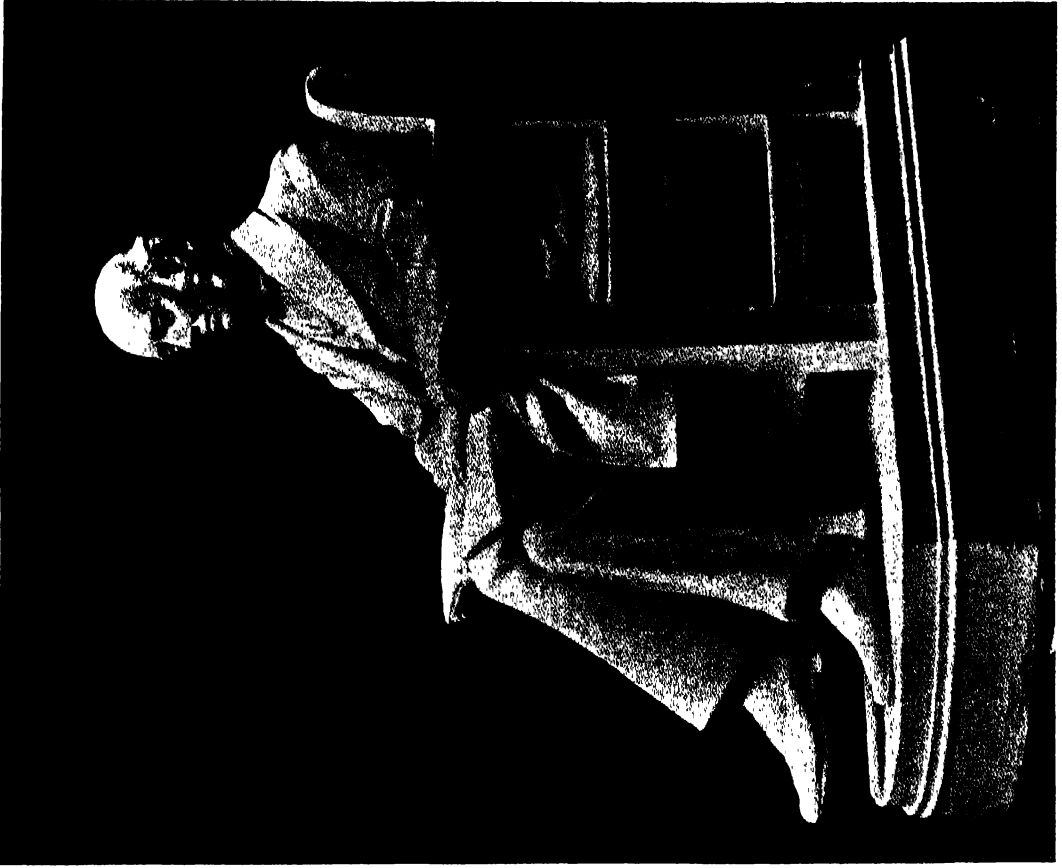
SUNDOWN.  
ARNESBY, BRWYN, ARA

42 x 54



A CHIP OF THE OLD BLOCK  
JOSEPH C. LAM

27x20



THE LATE RT HON. W E H LECK  
SARAH W. LECK  
W. C. LECK  
W. C. LECK

27x20



MOLLY, DAUGHTER OF ARTHUR PEASE, ESQ.  
MARY L. WALLER

47x32



THE DERELICT

THOMAS SOMERSET ALLEN

42 x 72



AN UNFINISHED SYMPHONY.

C M Q ORCHARDSON

26 x 38



HAMPSHIRE MEADOWS

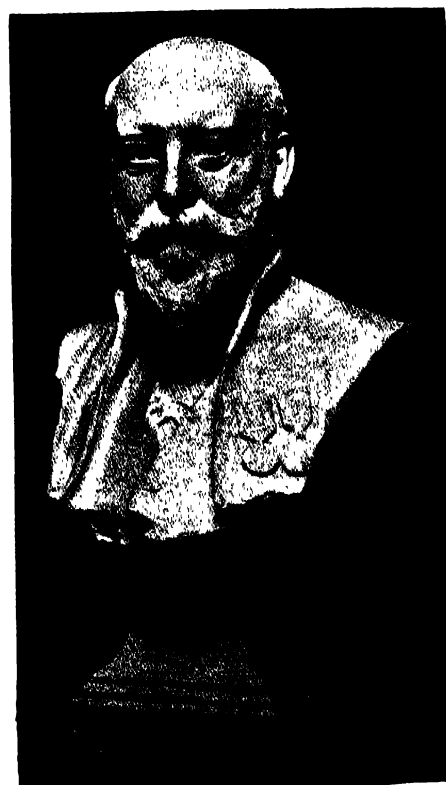
MAIK FISHER



A GREEK DANCER.

16 INCHES HIGH

GILBERT BAYES.



WILLIAM FAIRBANK, ESQ.

2 FT 6 IN HIGH

*Surgeon to H M. Household, Windsor.*

W. GUSBOOMBE JOHN, A.R.A.

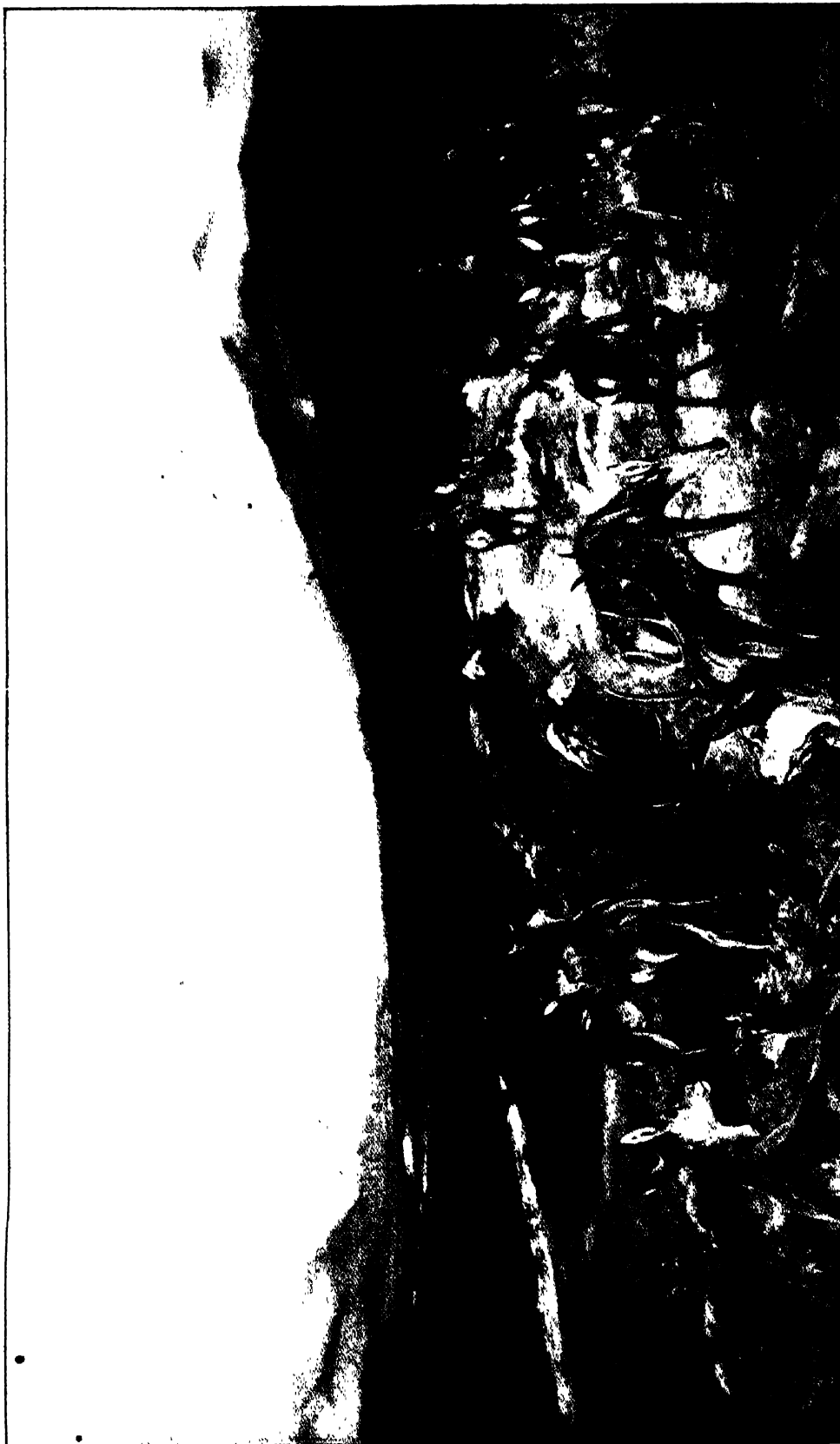


GRISELDA.

G. A. STOREY, A.R.A.

50 x 30





36 x 72

COMING DOWN TO THE LOW GROUND.

H. W. B. DAVIS, R.A.



SECRET



11

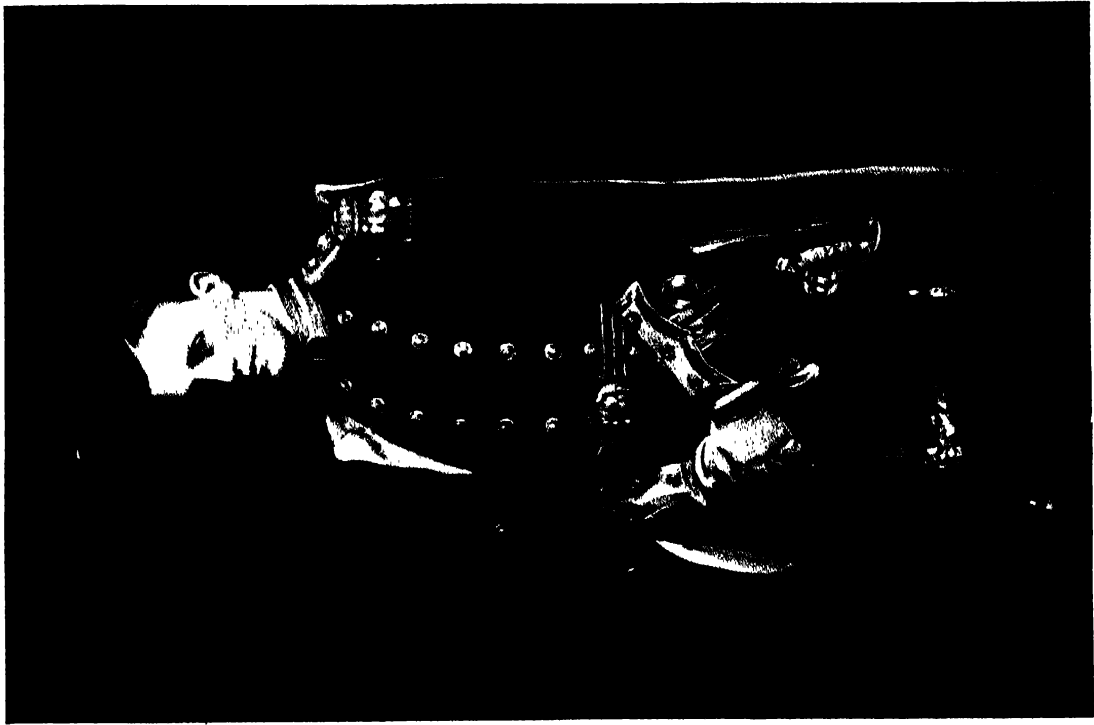


11



45 x 66

SISTERS.  
A CHEVALLIER TAYLER



• PORTRAIT OF A NAVAL OFFICER  
H DE T CLUZEBROCK

58.33



LADY BLOIS  
J SEYMOUR LUCAS P.A

50.25



43 x 50

HEAVING THE LOG.

RA. PH. HEDLEY



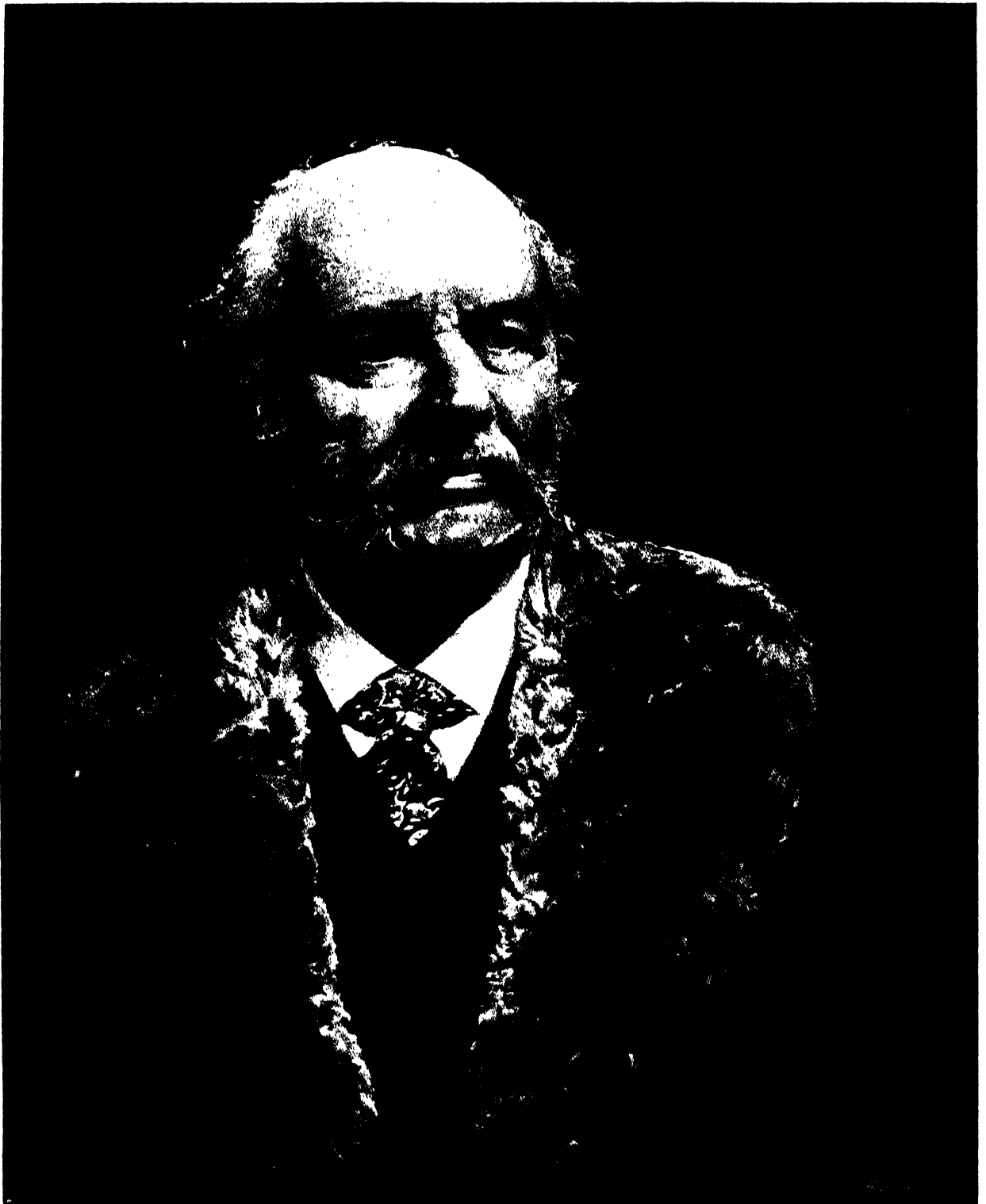
MRS. H. G. MAINWARING.  
G. A. SPOREY, A.R.A.

50 x 40



ALFRED F. BIRD, ESQ.  
J. SEWCLIFF LUCAS, R.A.

50 x 40



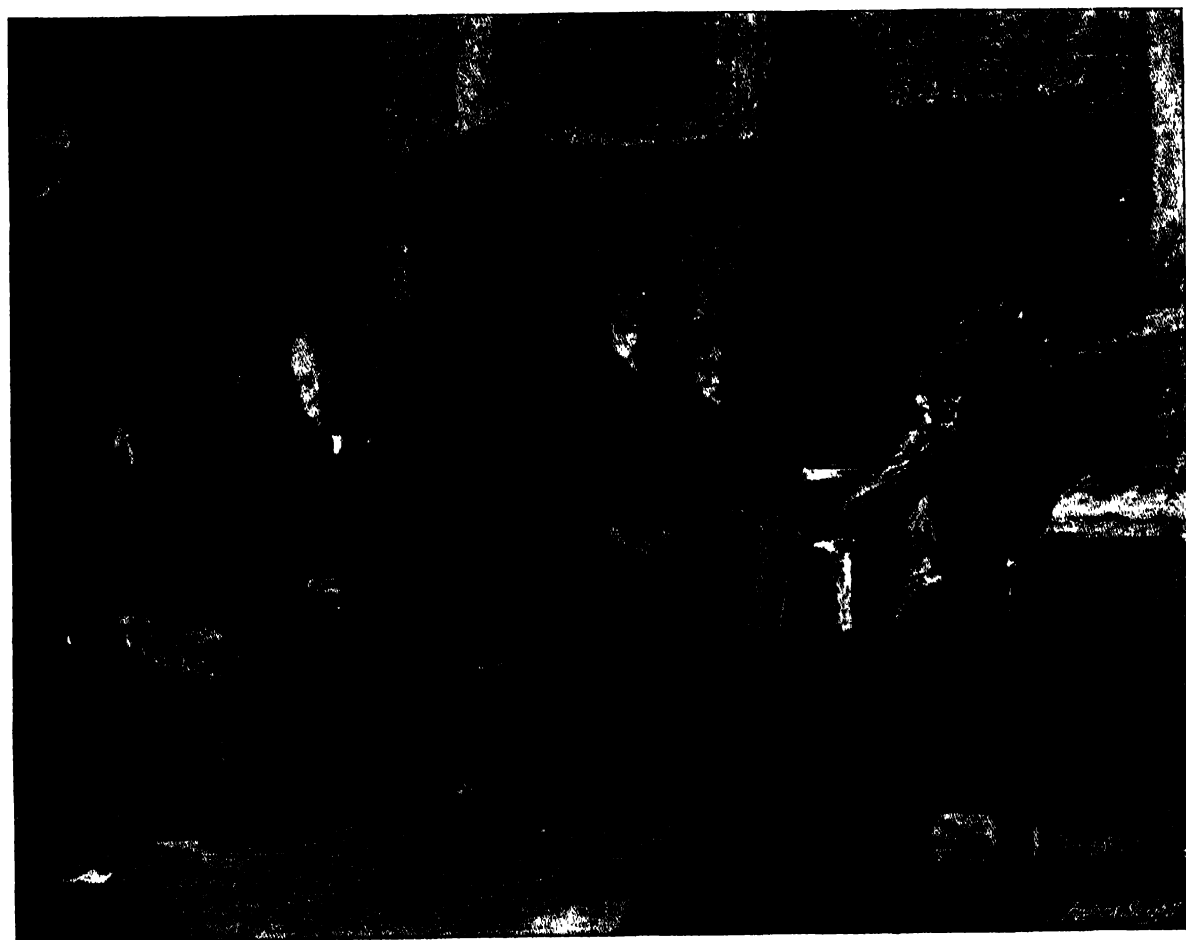
H. A. SIMONDS, ESQ.

E. J. GREGORY, P.A.



THE DEAD NEUK POOL.

C. E. JOHNSON, R.I.



THE DOSS HOUSE.

TOM MOSTYN.

66 x 74





THE SEVEN SISTERS, VALE OF ELWY, N. WALES.

41 x 66

LYNE CROWE, A.R.A.

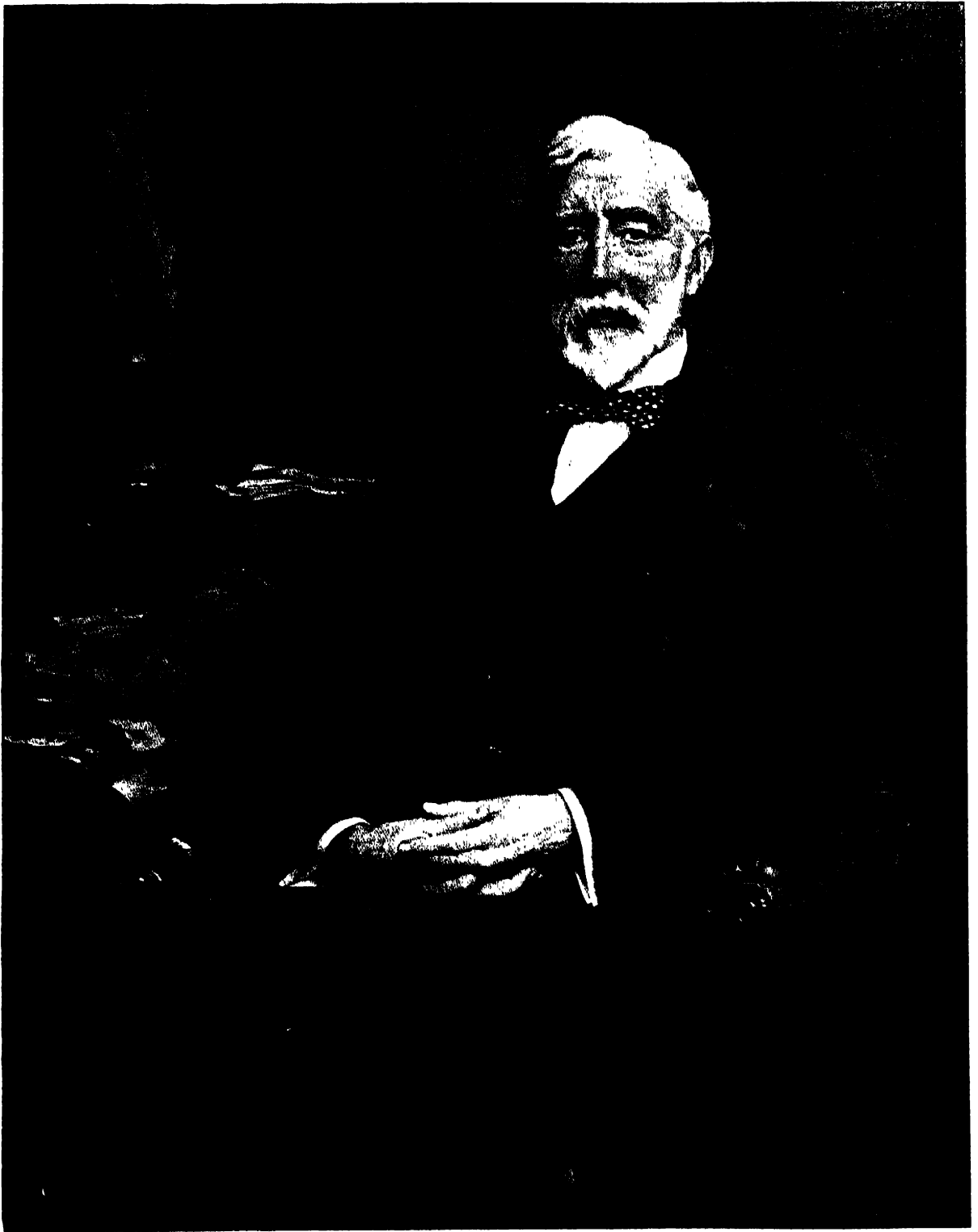


THE GOOD SAMARITAN.

40 x 54

*"Inasmuch as ye have done it unto one of the least of these My brethren, ye have done it unto Me."*

J. DOYLE PENNONE

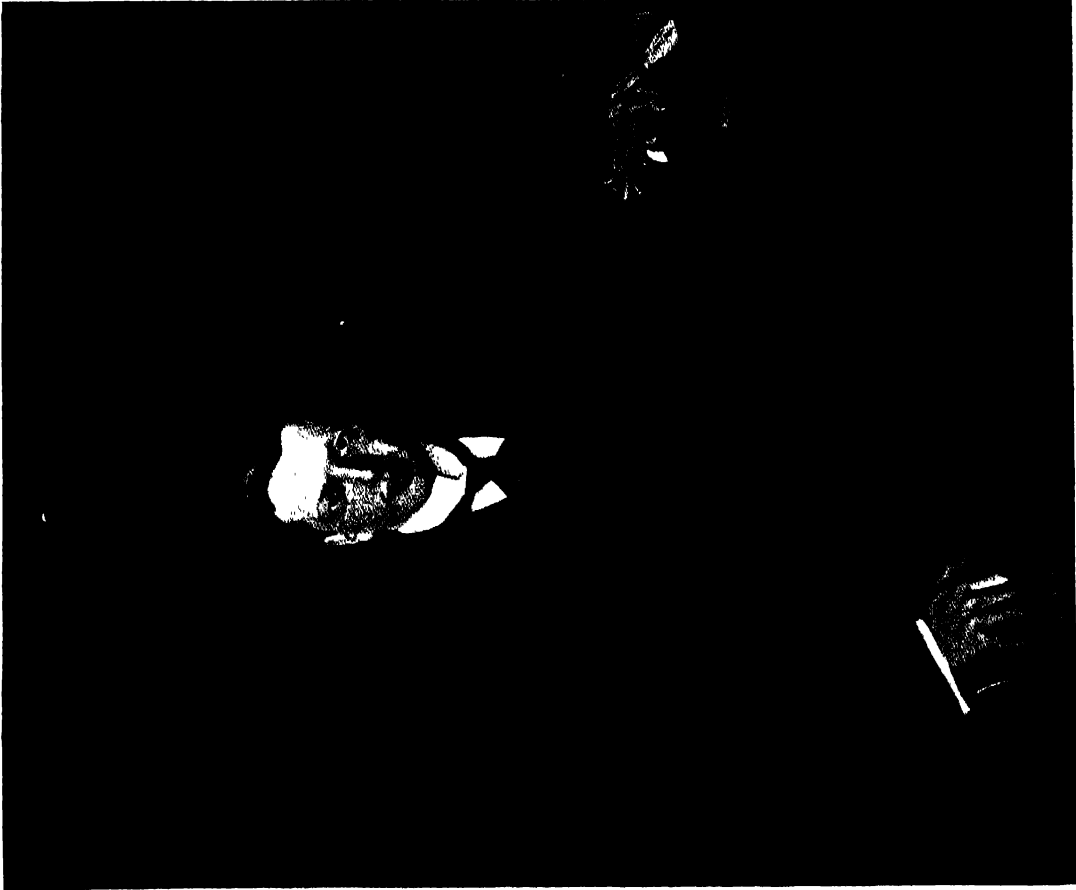


PETER REID, ESQ.  
W. W. OULESS, R.A.

50 x 40

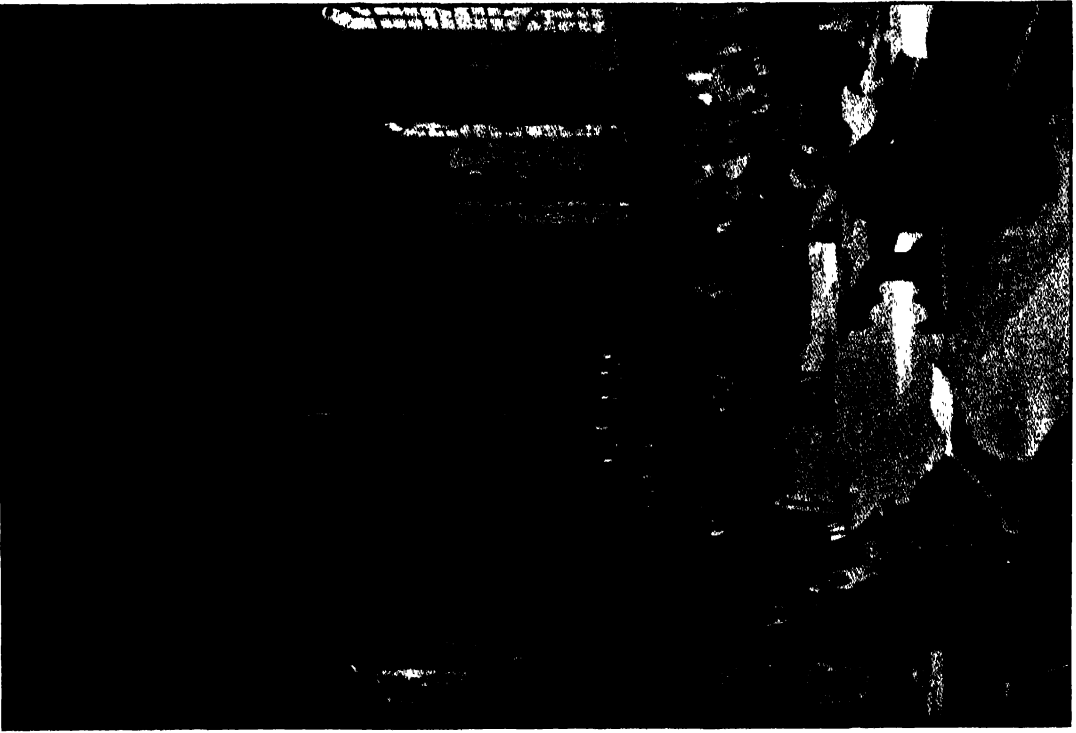


A WINTERS EVE  
JOSEPH FAQUH-ARSON, A.R.A



GEORGE HENRY HEILBUTH, ESQ  
JOHN H. F. BACON, A.R.A.

54 x 44



CHELSEA PENSIONERS AT HOME.  
G. P. J. 2319-1030

30 x 20



48 x 66

THE BANKS OF THE AVON.  
ALGERNON TALMAGE



88 x 48

MISS MAUD RECKETT  
 RECKETT JACK



PEGGY,  
 H. S. TUNE, A.R.A.

21 x 17



54 x 45

A CONGREGATION OF CROWNED CRANES.

SIR HARRY H. JOHNSTON.



40 • 23

LA REINE CLOTILDE  
T. C. GUTCH



J. S. PHILLPOTTS, ESQ., M.A., BCL  
ARTHUR HACKER, A.R.A.

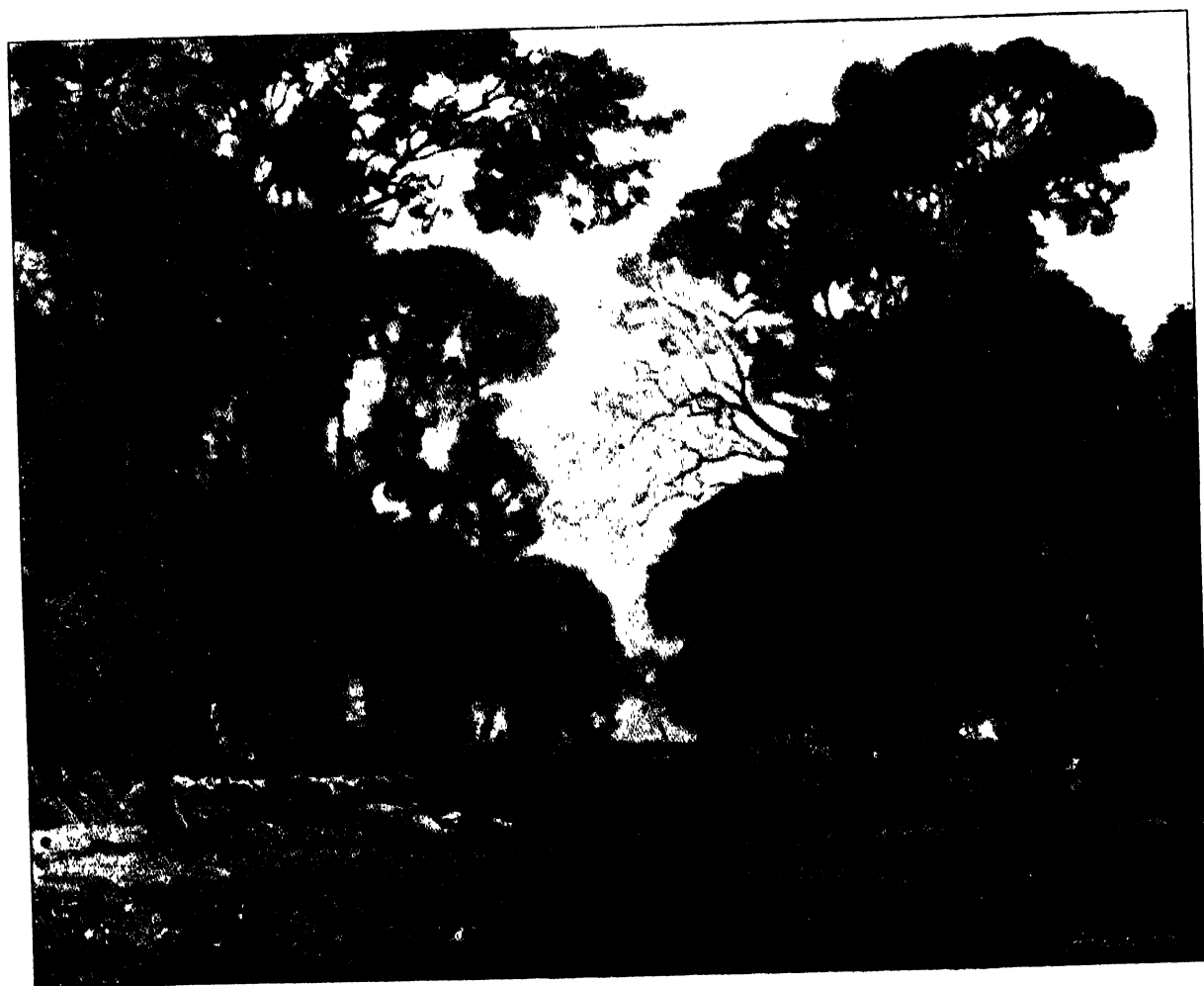
50 • 40





ST IVES BAY IN DECEMBER (Winter Colour)

C. S. MOTHAM



EARLY MORNING IN THE COTSWOLDS.

ALFRED EAST ARA



90 x 50

## THE IDEAL.

*"The passion that left the ground to lose itself in the sky." - Browning.*

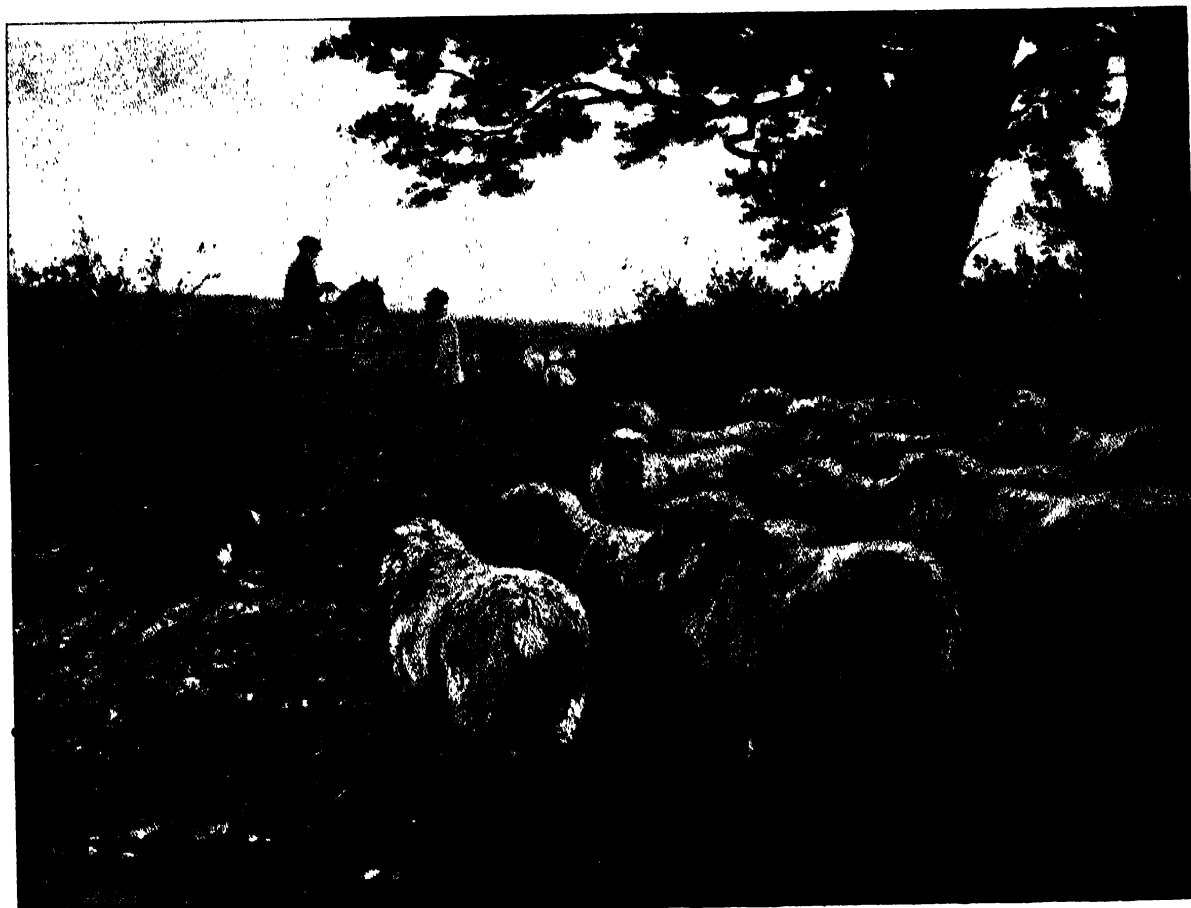
FRANK DICKSEE, R.A.



THIRSTY CALVES.

32 x 51

FRED MORGAN



THE PICK OF THE FLOCK.

50 x 66

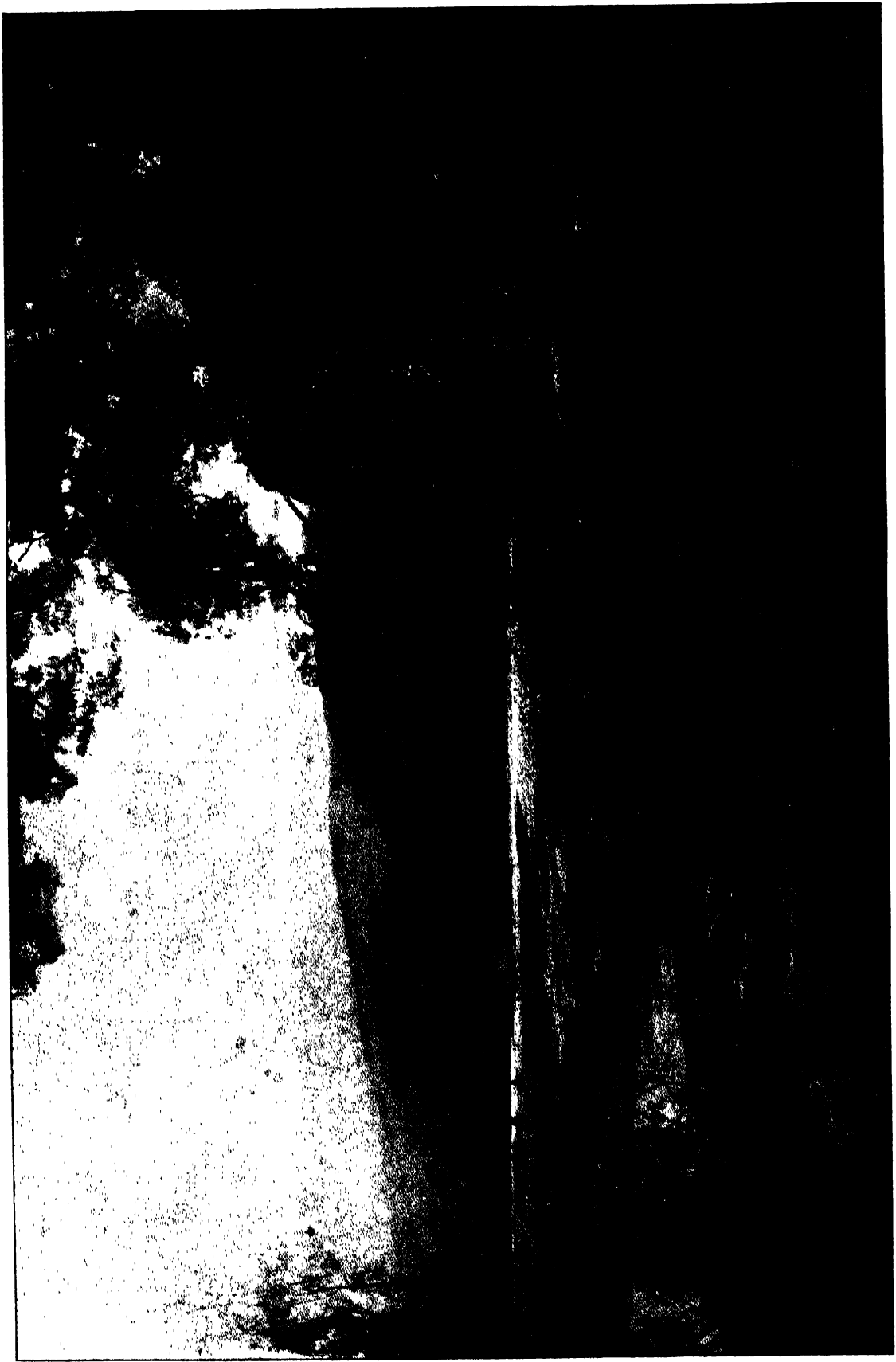
WRIGHT BAKER



HE EMPTIED HIMSELF OF HIS GLORY.

SIGISMUND GOETZE

126 x 86



THE BRIMMING RIVER: THE ARUN AT HOUGHTON.  
R. V. CAT COLE



MRS. RODOCANACHI.  
S. MELTON FISHER.

94754



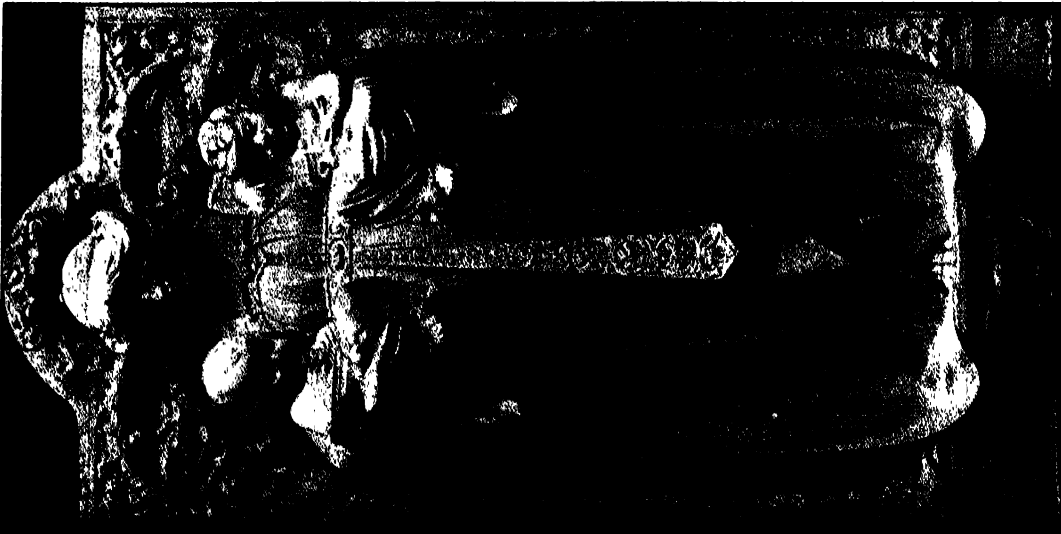
HENRY VAN DEN BERGH, ESQ.  
SOLOMON J. SOLOMON A.R.A.

90743



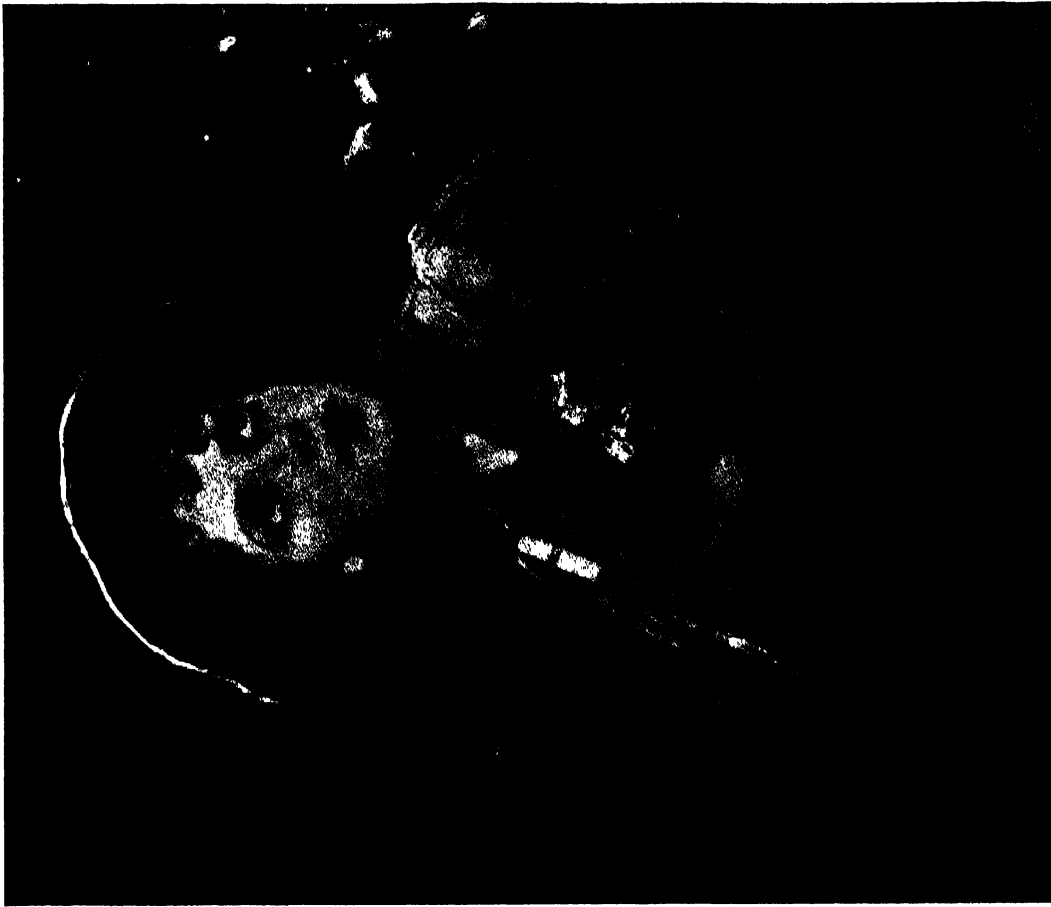
20 x 32

'AH' LOVE TO SPEAK WAS 'IMPOTENT,  
TILL MUSIC DID A TONGUE CONFER'. — *Country Partners*.  
CHARLES E. MARSHALL



MATERNITY  
 (Part of a Memorial to the  
 11th Queen Victoria for Nottingham.)  
 A. B. 1911

6 FT 6 IN HIGH



A MUSIC LESSON.  
 JAMES SAMPSON, R.A.

30 x 28





SIR ALFRED GELDER.  
JOHN H. F. BACON, A R A

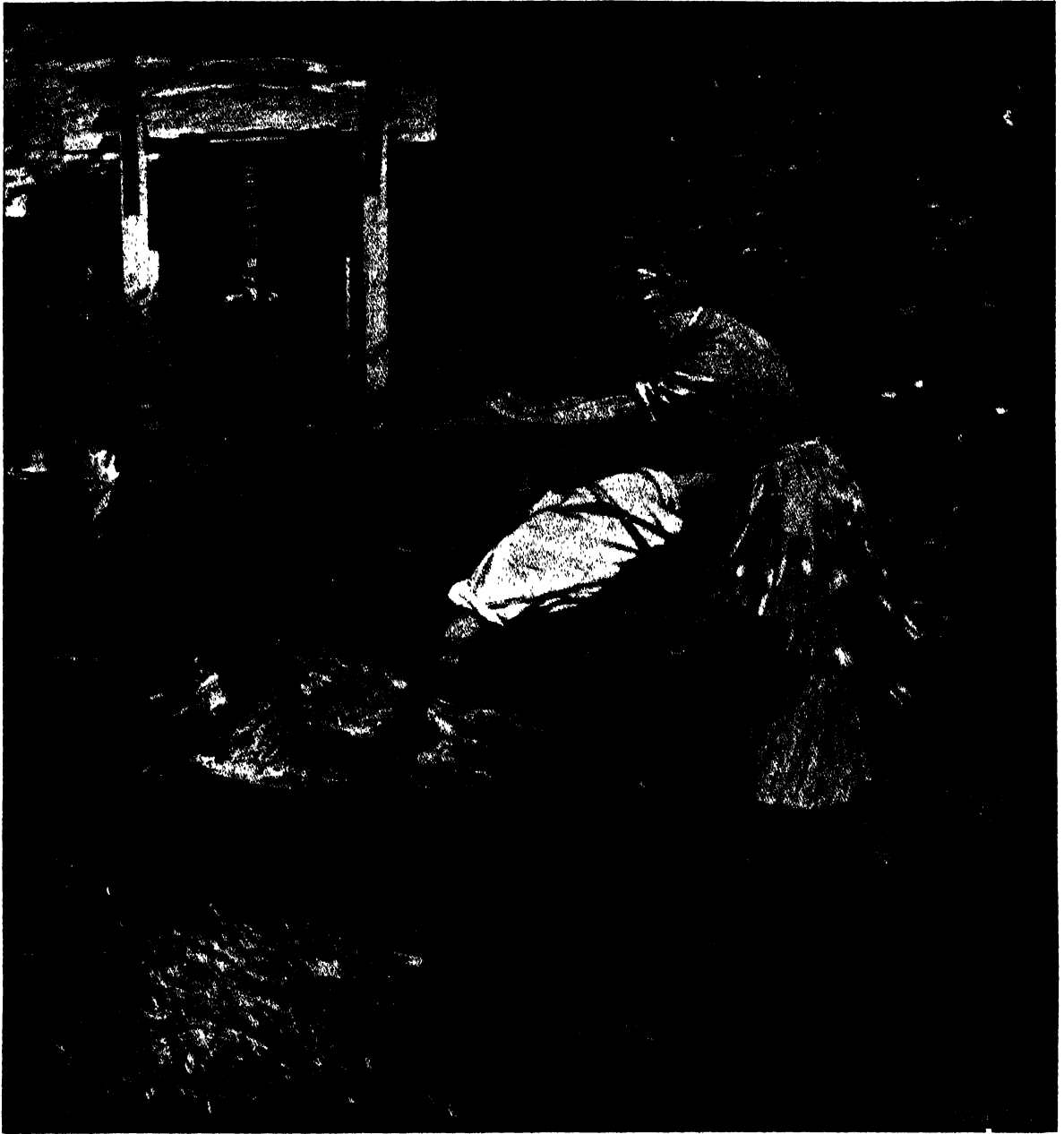
99 x 60





# ROYAL ACADEMY PICTURES, 1905.

## PART IV.



42 x 39

MILLING CIDER APPLES.

H. H. LA THANGUE, A.R.A.

[Copyright is in every case strictly reserved.]



60 x 50

THE MORNING OF SEDGEMOOR.

EDGAR BUNDY, R.I

*(Purchased by the President and Council of the Royal Academy under the terms of the Chantrey Bequest.)*



THE SAXON SHORE FROM THANET, NEAR THE  
LANDING PLACE OF ST. AUGUSTINE.

44 x 66

YEEND KING V.P.R.I



SEYMOUR HICKS, ESQ

LIFE SIZE

ALBERT TOFT.



THE REV STOPFORD A. BROOKE.

W. OSLOW FORD



36 x 48

A YOUNG CELT: ISLE OF SKYE.

J. MACWHIRTER. R.A.



SIR JOHN THORNYCROFT  
APRIL 1911



A. FLAW.  
EDWARD S. SWANSON

43 x 33





THE SHEPHERD.  
EDWARD STOTT.

*Gift by permission of Messrs. Thomas Agnew & Sons.*

24 x 30



SIR JOHN KELK, BART.  
W W BULLERS, R.A.

44 x 34



VANITY  
HARRY E J BROWNE



50 x 40

• SIR W. VERNON HARCOURT.

A. S. COPE, A.R.A.



48 x 40

THE PLOUGHMAN'S BREAKFAST . NOVEMBER

GEORGE CLAUSEN, A.R.A.



52 x 42

WAITING FOR THE ISLAND BOAT: Co. DONEGAL.

W. H. BARTLETT



THE MITHERLESS BAIRN

HENRY HENSHALL, R.W.S



MRS SPENCER-WILKINSON.

50 x 40

EYRE CROWE, A.R.A.



INSPIRATION

LIFE SIZE

ELIAB G EARTHROWL



THE GALLOPERS  
GILBERT BAYES

18 x 68



EASTER MORN (St. Matt. xxv. 9)  
HERBERT A. OLIVIER •

• 52 x 186



ENDYMION.

A. BERTHAUD. PIERRE.

5 FT. 6 IN. HIG.



THE VILLAGE SMITHY.

A. B. FORTESCUE.

36 x 28





45 x 81

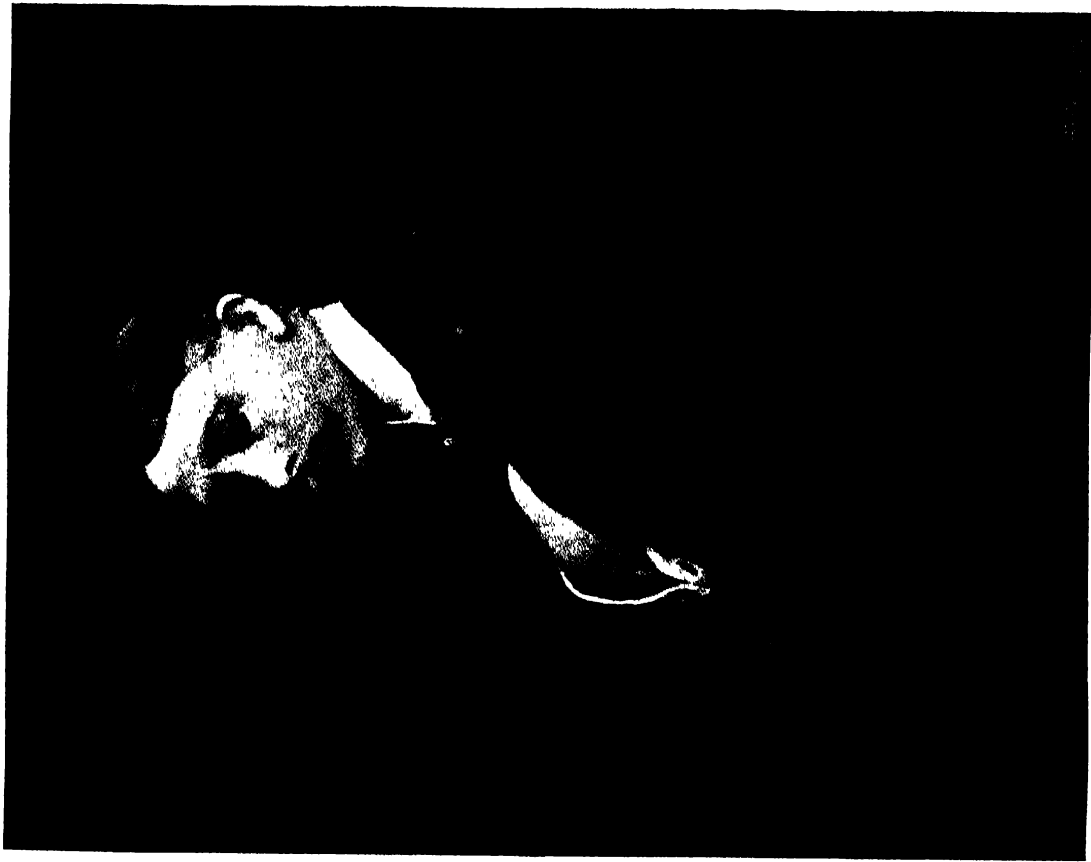
"A SCATTERED HARVEST.  
ARTHUR J BLACK



45 x 35

DECEMBER.

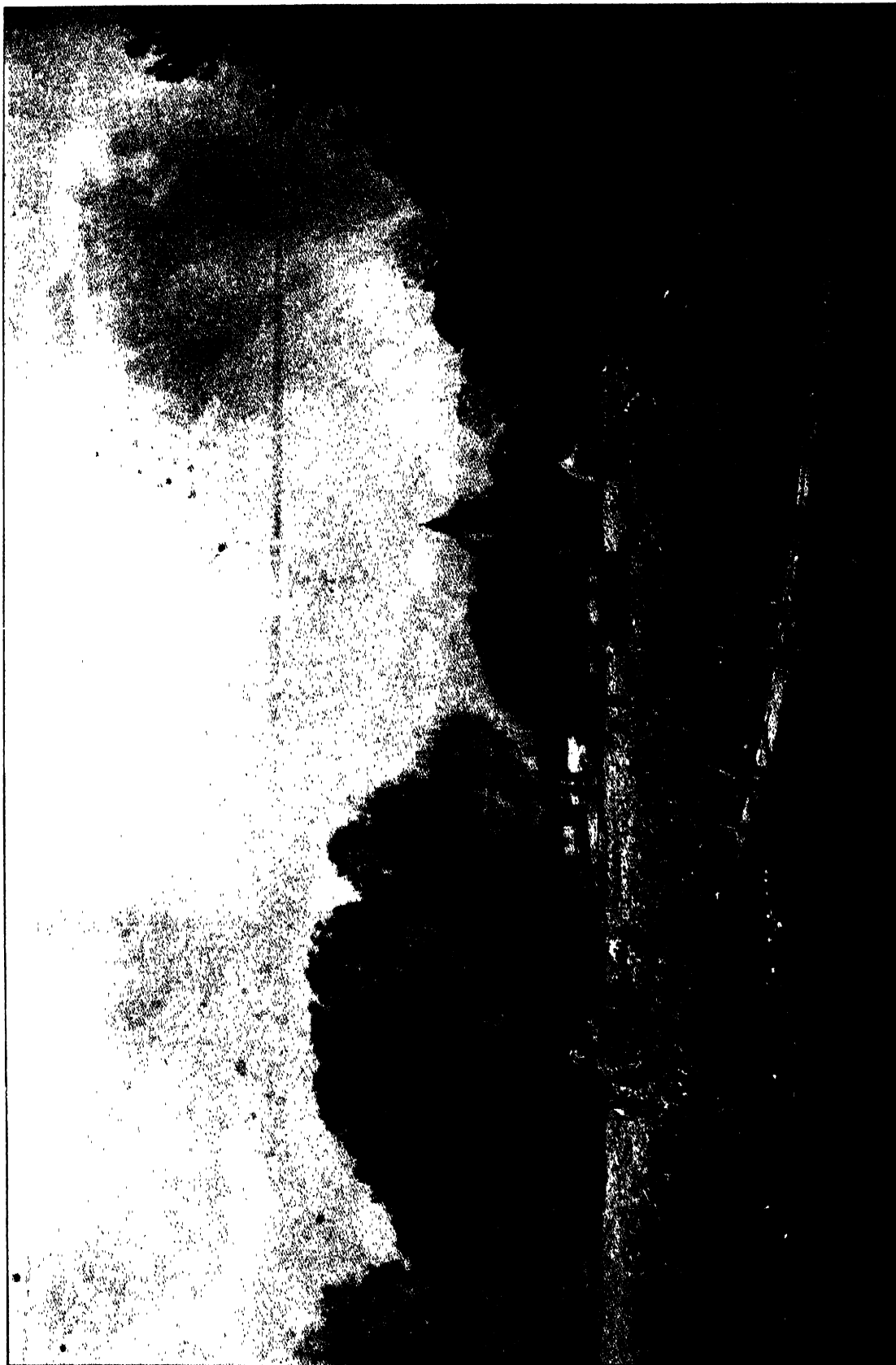
S J LAMORNA BRC



F. ELLIOTT. ESQ

JAMES SAN, RA

24 x 20



48 x 72

THE RIVER MEADOW.  
DAVID MURRAY, R.A.



49 x 27

THE WHITE HORSE.  
G. HILLYARD SWINSTEAD R.B.A.



24 x 23

ISABEL DAUGHTER OF GEORGE W. AGNEW, ESQ.  
FRANK DICASSEE, R.A.



56 x 44

THE GARDEN OF SLEEP  
CLAUDE HAYES, R I



"DIXISTI."

45 • 98

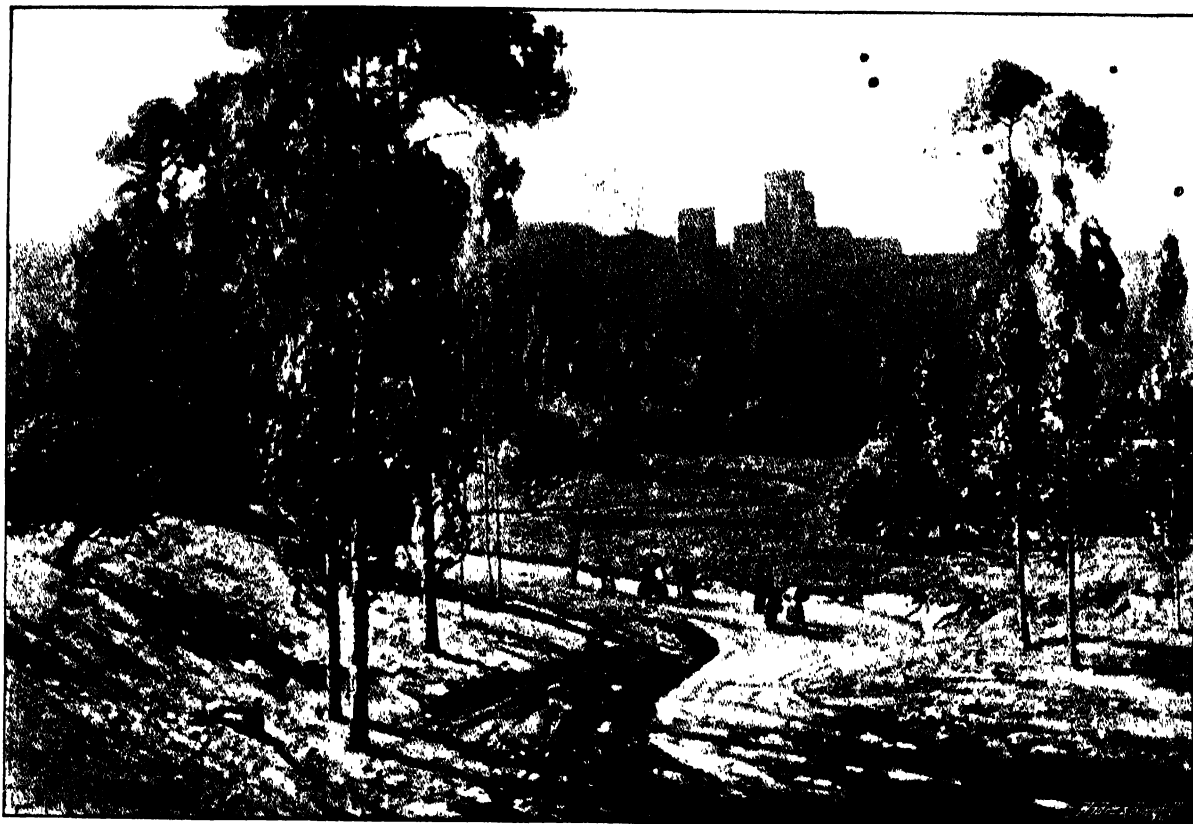
OSWALD MOYER.



WAKING DAY, LONDON.

70 x 76

WALTER DONNE.



JANUARY IN PORTUGAL

FRED MILNER.

48 x 71



JOYOUS SPRING

C. HUGH WOOD.

(By Permission of Messrs. Raphael Tuck and Sons, the owners of the Copyright  
and the Publishers of the Large Plate.)

38 x 55



50 x 40

THE LADY HILLINGDON.

FRANK DICKSEE, R.A.



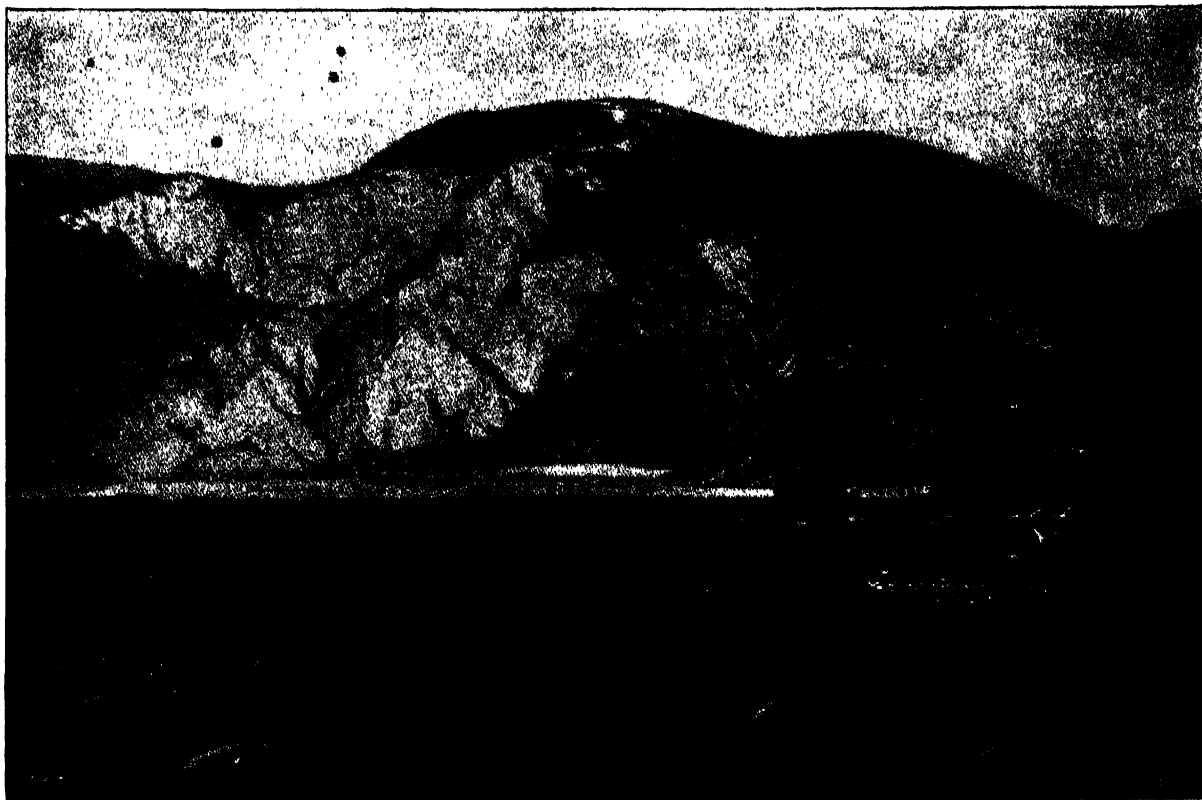


HIS MAJESTY THE KING

*Painted for Belfast.*

HAROLD SPEED

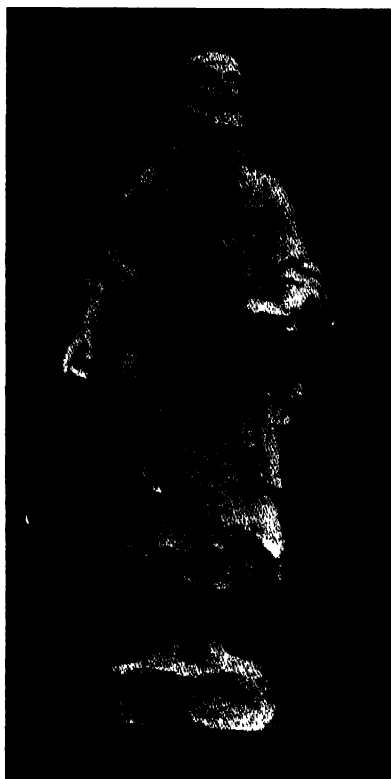
108 x 58



THE GOLDEN SHORE.

R GWILO GOODMAN.

48 x 72



A BLIND BEGGAR OF  
JERUSALEM.

MORTIMER BROWN.

13 INCHES HIGH



PIPING SPRING.

ARTHUR H. BUCKLAND.

24 x 20



AUTUMN IN THE VALLEY OF THE OUSE.  
ALFRED EAST, A.R.A.

48 x 60



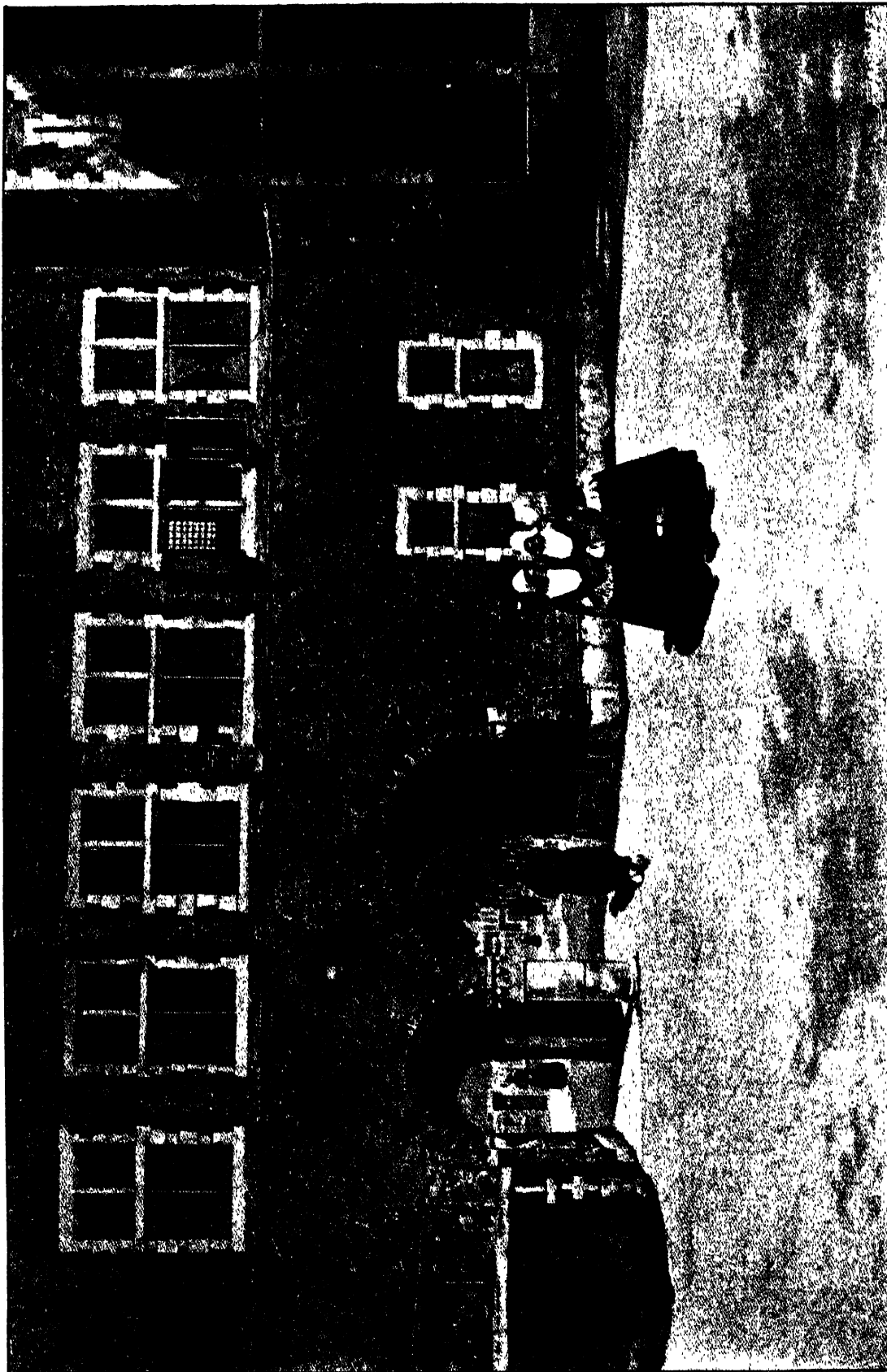
36x26

VENUS LAMENTING THE LOSS OF ADONIS  
TRANSFORMS HIM INTO A FLOWER.  
G. A. STORP, A.R.A.



50x40

WHERE THE WATER-LILIES GROW  
FRANK P. W. U.



20 x 30

THE ABBEY, MIDDELBURG.  
REGINALD BARRATT



#### HIS OWN POEMS.

"He, with kind intent  
One hot summer day  
Aval to their interest,  
Poems of his own sort."



BOYHOOD OF ABRAHAM LINCOLN.  
*"What they did I too may do."*

HARRY WATSON



MISS ETHEL K. CASSON.  
 ROWLAND HOLYOKE

24 x 40



PRO PATRIA (Bronze).  
 JOHN CANIDY

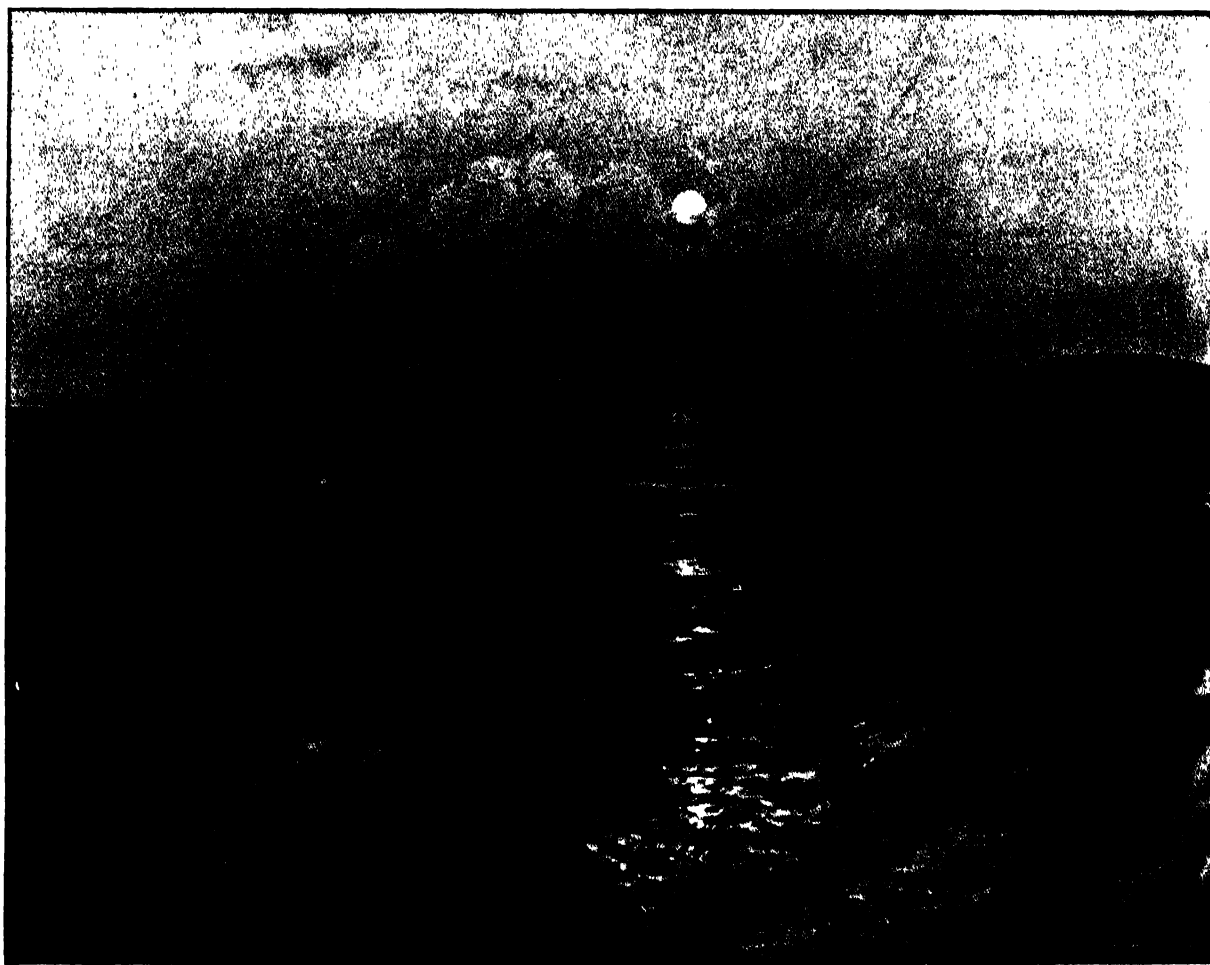
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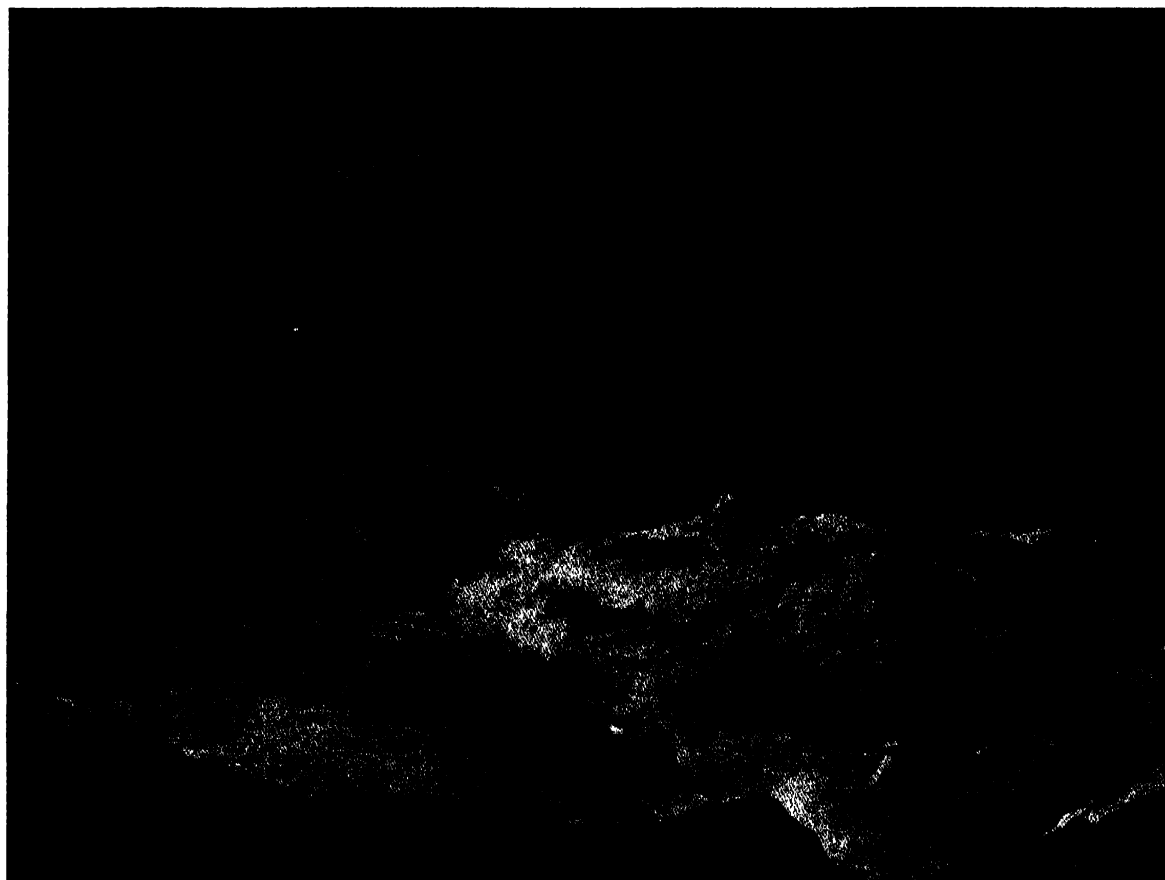
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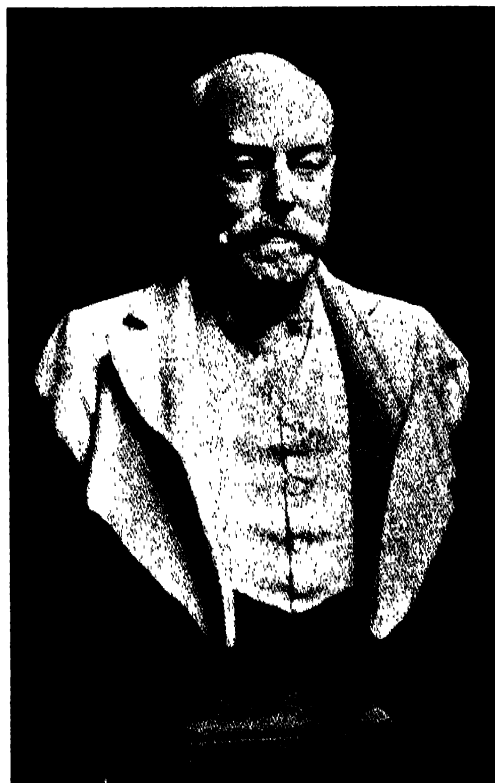
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